

# MUSICAL AMERICA

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## BIG CONFERENCE BRINGS RALLY OF 400 SUPERVISORS IN ROCHESTER, N. Y.

Annual Assembly of Eastern Division Hears Addresses Urging Music as Part of Everyday Life — Albert Coates Looks Forward to Chain of Municipal Opera Houses All Over the United States

ROCHESTER, March 15.—Speeches at the conference of the Eastern music supervisors, held in this city last week, stressed the essential character of music in the activities of the community. This point was emphasized by Herbert W. Weet, Superintendent of Schools, in his address of welcome to the delegates. Incidentally, he drew attention to the public services of George Eastman of Rochester in this cause, and his conviction of the absolute importance of music in our daily life.

Albert Coates, conductor of the Rochester Philharmonic, one of the speakers at the banquet which concluded the conference, spoke of the part the schools played in training the young to love music, and reminded his hearers of the immense possibilities for education in music when every city in the United States would have a municipal opera house.

A feature of the conference was the number of demonstrations of teaching methods. The presence of 400 or more supervisors of music is regarded as a distinct contribution to the musical history of the city, and all the delegates expressed appreciation of the music work done in the schools here and of the marvelous opportunity for musical education afforded by the Eastman School of Music. Louise Westwood of Newark N. J., president, declared that she considered Rochester unique in musical possibilities, and that the conference had been most inspirational to all.

The conference opened on Tuesday evening, March 4, with headquarters at the Seneca Hotel, delegates registering from the New England States, Pennsylvania, New Jersey, Maryland and New York State, of which group Miss Westwood is president.

At the opening session of the conference on Wednesday morning in the ballroom of the hotel the first address of welcome was given by Mr. Weet. He said in part: "The position taken by Rochester's leading citizen in relation to music is, I think, very significant. I shall never forget a conference with him about five years ago when he was planning to make a gift of money for musical instruments for the use of the public schools. During that conference he said, 'I used to think that music was like lace upon a garment, nice to have but not necessary. I have come to believe that music is absolutely essential to our community life.' Now this is very significant, coming from a man who has devoted all his life to the hardest kinds of business problems."

"I think that it is safe to say that the people as a whole are not begrudging us a single penny we spend on music, but they demand that the educational



GUY MAIER AND LEE PATTISON

Who Have Gained an International Reputation as Interpreters of Two-Piano Music. This Season They Have Introduced, in Several Cities, Leo Sowerby's Ballad for Two Pianos and Orchestra, an Important Work by the Young American Composer. (See Page 26)

## National Association of Glee Clubs Organized at Conference in New York

A PLAN to organize all the male glee clubs in America into one body was launched at a conference of the Associated Glee Clubs held at the Russell Sage Foundation in New York on March 10 and 11. Representatives of forty-two clubs from a region east of Pittsburgh and north of Washington attended. Officers and executive board were elected and a constitution and by-laws adopted.

The most interesting announcement made by the conference was that of a plan to hold a large music festival and competition for glee clubs every three years. The national association will

arrange an advisory committee of judges for adjudicating the national contest and the district contests. For the purpose of competition there will be two divisions of member clubs, one for clubs whose personnel is made up from the staffs of separate business organizations and the other for clubs composed of members affiliated on a social basis. There will be two or more classes in each division.

Each member club is urged to aid and foster a junior club of the boys of the age of high school graduates, with voices not yet sufficiently mature for the senior clubs. The association and its members are urged also to assist in creating choruses in industrial plants and commercial offices and to press for sight singing

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## REVIVALS PLANNED FOR NEXT SEASON OF CHICAGO OPERA INCLUDE 'WERTHER'

Also Contemplate "Gioconda," "Gianni Schicchi," "Don Carlos," "Pearl Fishers," and "Lucrezia Borgia"—"Pelléas" May Be Restored — General Program Calls for 100 Performances in Eleven and One-half Weeks — German Productions Disastrous, and Wagner May Be Dropped Unless Special Guarantee Is Forthcoming

CHICAGO, March 15.—The Chicago Civic Opera's preliminary prospectus, issued this week, gives an imposing list of principals for the season of 1924-1925, which will begin in the Auditorium Theater on Wednesday, Nov. 5. The season will last eleven and a half weeks, which was the length of the season recently finished, and the company will again go on a tour of about eight weeks from coast to coast, after the conclusion of the Chicago engagement.

The official announcement is very guarded in discussing the works to be presented, containing merely the statement: "The company will not confine itself exclusively to the repertoire of a year ago. Several Puccini operas will be restored, for instance, and one or two operas will be added that have never been produced in Chicago."

From this brief announcement little can be gathered, but from unofficial sources it is learned that "Gioconda" is to be revived for Rosa Raisa, "Le Prophète" for Charles Marshall and "Werther" for Mary Garden.

Julian Dové, scenic artist of the company, has already made his models for new scenery for these three operas and will make new settings for the palace scene in "Rigoletto" and the church scene and the second act of "Tosca." These last three settings have been the principal eyesores in the company's productions since Mr. Dové replaced the antiquated "Aida" scenery with new settings a year ago.

It is probable that Verdi's "Don Carlos" will be mounted for Feodor Chaliapin, Puccini's "Gianni Schicchi" for Carlo Galeffi, Bizet's "Pearl Fishers" for Tito Schipa, Donizetti's "Lucrezia Borgia" for Rosa Raisa and Debussy's "Pelléas and Mélisande" for Mary Garden and Georges Baklanoff.

The projected revival of Rimsky-Korsakoff's "Coq d'Or," in French, has been definitely abandoned, but the company is considering the feasibility of producing it in English during the following year, under the name of "The Golden Cockerel."

The same composer's "Snow Maiden" may be given in English next season. It has been sung here in French during the past two winters. The only foreign opera mounted in English during the season just ended was Humperdinck's "Hansel and Gretel."

"Tosca," "Madama Butterfly," "Bohème," "Gianni Schicchi" and Monte-

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## WHAT IS THE BEST SOLUTION OF THE PROBLEM IN THE CONCERT FIELD?

**New York Managers Discuss Conditions Throughout Country—Agree That Present Situation Calls for Immediate Remedies—Overbooking and Poor Methods of Local Impresarios Result in Cancellations and Confusion—Invasion by European Artists Brings Over-supply—Expensive Traveling Makes Routing Difficult**

WHAT is the matter with the concert business? Are there too many artists? Are there too many managers? Is competition good or bad?

New York managers think that the local managers have been overbooking. Some of them admit that they have been overselling. Cooperation is the means of solution, they say—cooperation between the local managers; cooperation between local and the booking manager.

Last week MUSICAL AMERICA published the first of a series of articles, the purpose of which is to examine the present situation in the concert field. It is only by an open discussion and a scrutiny of considerable evidence that we can proceed to the examination of possible remedies.

It was shown in the initial article that disastrous competition exists in many centers, with overbooking as a result. Bad judgment and lack of business organization on the part of the local managers and a persistent selling campaign from the New York end has overloaded the market, but external circumstances have helped to create an abnormal situation. Instability in Europe has sent most of the world's artists to America, and many communities are not yet prepared to absorb all the music they have been given. General business conditions have been bad and the depression has been reflected in the concert field.

The expense of routing artists in America is very high, so that a tour must follow a natural line across the country. It is impossible to have artists make long leaps from one place to another because of the prohibitive traveling costs. Conflicting dates are difficult to avoid. They are responsible for many of the cancellations this season.

New York managers have analyzed the situation at MUSICAL AMERICA's request, and in this article representative opinions are presented.

### Engles Scores Inefficiency

George Engles believes that the overbooking is due partly to the intense competition among local managers and partly to the readiness of some of the New York managers to sell to anyone who will buy. "It isn't entirely the fault of the local manager," he says, "although he very often shows bad judgment and a lack of understanding of his public. It is also due to the fact that the New York managers often sell artists to local managers without investigating their credit, without finding out whether the town can stand as many concerts as it has booked. The result of such unbusinesslike methods is, of course, cancellations. They are bad for everyone, for the New York manager, the artist and the local manager. It is not only the money; the effect of a cancellation on the public attitude toward the artist and the manager must be considered.

"The established local managers, we all know who they are, know their business thoroughly. They are dependable. They understand their field and their artists. The difficulty is with the speculative managers, who spring up overnight and disappear as quickly. They go into the concert business because they see someone making money in it. They have no judgment, no knowledge of the

psychology of an audience, and very often no credit. It is, I think, up to the New York managers to investigate the new people in the local field and be sure of their stability before they sell to them.

"On the whole, local managers need to apply business methods to their work. Some of the efficiency methods of regular business organizations would improve their offices. Some of them are run in a dilettante fashion that makes a very bad impression. I think every local manager, to begin with, should have a business office, even if it is just a room in his house. He should give the people he is dealing with the idea that his is a business organization, run on efficient lines, not just a game. The public at large does not take a business seriously that is not run in a businesslike way.

### Too Many Local Managers

"There are, of course, in certain districts, too many local managers. The competition is so keen that the town is overloaded with concerts. The solution of the problem has been found in cities like Washington and Milwaukee, where the two large concert managements supplement each other's work. One handles box-office attractions, big names that draw, and the other a course of fine

musicians whom he has trained his audience to appreciate.

"The confidence of his audience is perhaps the most important asset of a local manager. To get it he must show good judgment. The clubs have it, most of them. They could probably sell a concert course without announcing the names of the artists to appear. The clubs are an important factor in the musical development of the country. They are not speculating. They are building up an audience by giving them good music.

"Some of the local managers, those who are in the business seriously for a lifetime, do the same thing, but a large number of them are out for profits and nothing else. These are the speculative managers who hurt the business. Cooperation of the local managers and discrimination in selling, on the part of the New York managers, should eliminate them."

### Evans and Salter Suggest Reform

Evans and Salter have a peculiarly valuable outlook on the local managers' situation since, a very few years ago, they themselves were local managers in

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## Extended Contract Insures Gatti's Regime at Metropolitan Until 1929

**Rumors of Change Set at Rest by Action of Board of Directors—General Manager Has Extraordinary Record—Asks Edward Ziegler to Continue as Associate**

THE announcement that Giulio Gatti-Casazza's contract as general manager of the Metropolitan Opera Company was to run for another five years at once set at rest certain rumors, which had been in circulation for some days, that a change in the directorate was contemplated. The action by the Board of Directors, reported in MUSICAL AMERICA last week, followed hard upon the publication in a New York paper of a statement that a successor had been chosen to take Mr. Gatti's office at such time as he might retire.

When the Metropolitan Board of Directors indicated its decision to extend the general manager's contract from May, 1925, until May, 1929, Mr. Gatti immediately engaged Edward Ziegler, assistant general manager, for the full term of his own contract. Mr. Gatti said he retained his American associate, "wishing in this way to show to his excellent collaborator his full confidence, esteem, satisfaction and friendship."

Mr. Gatti-Casazza came to the Metropolitan in 1908, succeeding Heinrich Conried. For his first two seasons Andreas Dippel was associated with him in the management of the opera house, but in 1910 he assumed full control. In 1922 an extension for three more years was announced, and Mr. Gatti was informed of the latest extension in a letter from Otto H. Kahn, chairman of the Board of Directors, dated March 11. The text of Mr. Kahn's letter is as follows: "It gives me great pleasure and satisfaction to inclose herewith your contract as general manager of the Metropolitan Opera Company, renewed for a further term of five years, until the end of May, 1929.

"In doing so I wish to express to you once more the high regard of the Board of Directors of the Metropolitan Opera Company, their implicit confidence and their grateful appreciation of your services.

"You have guarded worthily the dignity of this far-famed institution. You have enhanced its prestige. By careful and intelligent stage management and well-balanced attention to all the elements that belong to the production of opera, you have greatly improved the standard of its ensemble. You have administered its affairs with great skill and wise judgment, while at the same time pursuing single-mindedly the purpose of artistic achievement. You have gained the approval, esteem and good-will of the Metropolitan's patrons and enlisted the attendance of the opera-loving public in ever increasing degree. You hold in complete measure the confidence, loyalty and attachment of the artistic and administrative personnel of the organization.

"You have been zealous in giving to American artists every consideration and opportunity warranted by merit. While diligent and sympathetic in seeking and fostering home talent (with the result that there are now a far greater number of American artists on the roster of the Metropolitan than ever were there before), you have rightly maintained the tradition, to which the Metropolitan Opera has adhered from its beginning, that it can best serve American art by fulfilling the function of placing before the public the accomplishments of the leading singers of all lands."

The career of Mr. Gatti-Casazza as general manager of the Metropolitan for such an extended period is unique in the annals of grand opera in this country. At the Metropolitan none of the former managers or combinations held the reins for anything like so long. Henry E. Abbey, the first manager, was in power for one year. Dr. Leopold Damrosch died during his first year. Edmund C. Stanton was manager for seven years, and Abbey, Schoeffel & Grau, who followed him, for seven years. Maurice Grau was manager for five years and Heinrich Conried, who preceded Mr. Gatti, for five years.

During Mr. Gatti's period of tenure more than 100 novelties and revivals have been given, with a total of something more than 3000 performances and the season doubled in length since the days of Grau. Ten works by Americans have been given, these including Converse's "Pipe of Desire," Parker's \$10,000 prize, "Mona"; Damrosch's "Cyrano," Herbert's "Madeleine," De Koven's "Canterbury Pilgrims," Cadman's "Shanewis," Gilbert's "Dance in Place Congo," Breil's "The Legend," Hugo's "The Temple Dancer" and Hadley's "Cleopatra's Night."

### Prominent Artists Sail from New York

For the first time in many months none of the incoming liners brought any musicians of note to New York, but several prominent artists were on the outgoing steamers. On the Paris of the French Line, which left on March 12, were Claudia Muzio, soprano of the Chicago Civic Opera Company, and Frederic Fradkin, violinist. The same day the America of the United States Lines had aboard Doria Fernanda, contralto of the Chicago Opera forces, and Ignaz Waghalter, conductor. On the Carillo of the United Fruit Company were Mr. and Mrs. Frank Damrosch, who have gone for a cruise in southern waters. Margaret Matzenauer, contralto of the Metropolitan; Ethel Leginska, pianist, and Helen Teschner-Tas, violinist, sailed on the Aquitania of the Cunard Line on March 15.

## SAN FRANCISCO HAS BRIEF OPERA FEAST

**Chicagoans Give Four Performances—Germaine Schnitzer Plays with Hertz Forces**

By Charles A. Quiltow

SAN FRANCISCO, March 15.—Feodor Chaliapin was the sensation of the Chicago Civic Opera Company's series of four operas, given at the Casino Theater on March 6, 7 and 8. His greatest triumph was achieved in "Boris Godunoff" when he was recalled innumerable times. The work of the other principals was of uniform artistic excellence, and the chorus and orchestra under the direction of Giorgio Polacco left little to be desired. Virgilio Lazzari's *Pimen* was of a high order, and José Mojica as *Showisky*, Maria Claessens as the *Nurse*, and Tamara Steckiewicz as *Marina* and *Princess Xenia* collaborated admirably. Forrest Lamont, too, was excellent as *Dimitri*.

The impression created by Chaliapin in "Mefistofele" was profound, his masterful and compelling character portrayal winning adherents no less than his vocal work. Edith Mason was *Margherita*. Maria Claessens took the part of the *Nurse* cleverly, and Forrest Lamont sang well as *Faust*. The stage settings were excellent, the weird Broken scene being especially fine.

"Cléopâtre" was remarkable for its brilliantly colorful settings and costuming. Mary Garden's impressive acting in the last act won her prolonged applause. Honors were also won by Desiré Defrère, who played the part of *Spakos*, the slave. Georges Baklanoff, as *Marc Antoine*, Myrna Sharlow as *Octavie*, Alice d'Hermanoy as *Charmion*, and Mojica as *Adamos* did excellent work, as did Anna Ludmilla and the Ballet.

Rosa Raisa's powerful dramatic soprano displayed its sensational qualities when she appeared as *Rachel* in "La Juive." Charles Marshall did well as *Eleazar*, and Angelo Minghetti and Lucie Westen were most satisfying as *Prince Leopold* and the *Princess*. Virgilio Lazzari was the *Cardinal de Brogni*. Desiré Defrère, Gildo Morelato and William Beck completed the cast. Ettore Panizza conducted this opera, and also "Cléopâtre," winning several curtain calls in the latter. Selby C. Oppenheimer was the local manager.

Large audiences heard Germaine Schnitzer, pianist, when she appeared on March 7 and 9 as guest artist with the San Francisco Symphony under Alfred Hertz, playing Mozart's Concerto in E Flat and Saint-Saëns' "Africa" Fantasia for piano and orchestra. Mme. Schnitzer gave a cleanly outlined and finely shaded version of the concerto, playing with a crisp and fluent technique and a rhythmic vitality. The fine balance of tone between orchestra and piano, for which the closely woven work calls, was most skillfully maintained. The audience brought Mme. Schnitzer to the platform five times to bow her acknowledgments. The principal orchestral number was the César Franck Symphony.

### Bradford Mills to Be General Manager of San Francisco Opera

SAN FRANCISCO, March 15.—Bradford Mills, Toledo concert manager, has been appointed general managing director of the San Francisco Grand Opera Association and is expected here on March 23. He was engaged by Gaetano Merola, artistic director of the company, when the latter recently made a trip to the East. CHARLES A. QUITZOW.

### House Gets Bill for Establishment of National Conservatory

WASHINGTON, March 19.—A bill providing for the establishment of a National Conservatory of Music has been introduced in the House of Representatives by Representative Royall H. Weller of New York. The measure is identical with that introduced in the Senate by Senator Fletcher of Florida, upon which hearings are to be held on March 25 by the Senate Committee on Education and Labor. The Weller bill was referred to the House Committee on Education. ALFRED T. MARKS.



# Impressing a Hundred Pages Upon the Mind

Musicians Must Perform Extraordinary Feats of Memory in the Course of a Concert Season—Entire Operas and Intricate Orchestral Works Conducted Without Score—Virtuosi Discuss the Problems of Learning Long Compositions for Public Performance—Some Suggestions for Making the Process Less Arduous



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## FIVE LEADING ARTISTS WHO GIVE HELPFUL HINTS ON MEMORIZING MUSIC

Left to Right, Marcel Dupré, Organist; Olga Samaroff, Pianist; Felix Salmond, 'Cellist; Ethel Leginska, Composer and Pianist, and Carlos Salzedo, Harpist and Pianist—Musicians, Who, in the Course of a Season, Play Many Programs from Memory. In the Accompanying Article They Give Some Suggestions Which Should Prove Helpful to Students Who Still Find the Task of Committing Music to the Mind Arduous and Taxing

**M**EMORIZING a hundred pages of a concerto probably never presents itself as a task to the layman, to whom twenty-five minutes, more or less, of music are only part of an evening in the concert hall. Yet the greatest exponents of their instruments possess in the memory many such works, and most amazing of all feats in this province are those of the conductors who lead complex orchestral and choral works, as well as opera, without score. Notable instances come to the mind. Toscanini, the versatile Italian conductor, gave vivid readings from memory of music drama and symphony with equal ease. Leopold Stokowski has achieved similar wonders, leading many intricate modern works without reference to the score.

The natural faculty of memory, of course, is greater in some persons than in others. But in cases where it is weak, aids may be resorted to. Furthermore, through correct procedure, ease in its functioning may to some extent be acquired.

Facility in reading and memorizing works is absolutely indispensable to all who contemplate public concert work. It is an important part of the equipment of every musician, whether performer, teacher or student.

Psychologists have devoted much research to the problem and have demonstrated that memory is proportionate to the strength of impressions gained through one or other of the senses, or several in combination.

### Three Kinds of Memory

Three chief faculties are involved in musical memory, developed in different degrees in each person. Most obvious is that of hearing: the aural impressions of the successive tones of a work. This is not the most important sense in memorizing works for playing, except to those with unusual development, or to the untrained performer by "ear."

Sight is of great importance in all memorizing of written music. The symbols of musical notation are the first guideposts for the hand in learning a work. It is an abstract mental picture of the succession of these "traffic signs" that gives us the feeling of continuity in our movements as we interpret them in sound. Visual memory of the successive position of the hands on keys or strings proves a great aid.

The actual sense by which a well routinized performance is in part accomplished is not one of the so-called five senses, but another important faculty now commonly recognized by psychologists, the *kinaesthetic*. It is the perception of force, the feeling of movement in our fingers or throats, that en-

ables us for the sixtieth time to perform a passage without taking thought. Because of this faculty it is easier to learn the melody of a song than the words, for the latter require a strong visual or aural impression. So, of course, does an elaborate air.

The best way to strengthen these vari-

ous impressions is by repetition, as is well understood. In this act the different simultaneous sense impressions are stimulated at once and are thus associated. In striking the first section of the "Star-Spangled Banner" on the piano, the player simultaneously hears the sounds, sees the notation, and both sees and feels the movements of his fingers.

The strengthening of impressions in our minds by repetition is as material a process as deepening a ditch by repeated blows of a pick.

Anything which increases the vividness and significance of the impression aids the memory. As a general rule, the impression is strong in proportion to the number of associations the new material has with things we already know. It is easier, for instance, to learn the words of a song in one's own language than in a foreign tongue.

### "Sleeping Upon" the Score

Some methods used in learning new works are reported by several of the foremost exponents of various instruments. The statements of these artists serve to confirm the principles of memory which have just been summarized.

Marcel Dupré, organist of the Cathedral of Notre Dame, Paris, said recently: "Memory is a physiological process hard to explain. It manifests itself in quite different ways. I find that reading a piece in the evening and then sleeping overnight has a good effect on the memory. My favorite method is to practise for an hour on a work before retiring, and I find that my memory is stronger in the morning than if I were to play several hours after rising. Perhaps this is because few sense impressions enter the mind during sleep, and it is refreshed by rest."

"Of the different kinds of memory—those of the eye, the ear and fingers—the last is very important in quickly securing proficiency in performance, but it is least dependable in retaining that piece in the memory. The visual sense of the written score, however, remains over periods of years, after other types of memory have failed one. So, if you want to learn music in the quickest possible time, I should suggest tireless practising until it becomes 'second nature' for the hands. But if you want to learn a piece for a definite, lasting place in your repertoire, study the score."

### Understanding the Music

Olga Samaroff, pianist, believes that the better one understands a work, the more vivid will be one's memory of it. The explanation of this fact lies, probably, in the greater number of associations.

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### CAN YOU MEMORIZE THIS?

A Page from the Score of Mahler's Eighth Symphony. This Is a Particularly Elaborate Production but Some Conductors Think Nothing of Leading Works Even More Intricate Without Reference to the Printed Notes. Toscanini Conducts Whole Operas Without the Score and Leopold Stokowski Rarely Has Recourse to the Page in the Concerts of the Philadelphia Orchestra. The Passage Reproduced Above Is from the First Section of the Symphony, the Hymn, "Veni, Creator Spiritus"



# What Is the Solution?—New York Managers Name Inefficiency as Factor in Throttling Musical Progress

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Atlanta, Ga. "We can sympathize with the poor local manager," Mr. Evans says. "We know what they are up against, but we also know what's the matter with them. We've been through the mill ourselves."

"Poor judgment and lack of efficiency are, I think, at the root of the present trouble. Most of them not only know nothing about the psychology of their public; they know nothing about the simplest rules of running their business. They don't know anything about publicity or advertising. They don't know how to lay out copy or boost ticket selling. They seem to think that when they've engaged an artist their work is over. If the concert fails, then they say either that it was 'bad luck' or that the 'artist doesn't draw.' It never occurs to them to blame it on their old-fashioned business methods."

"The National Concert Managers' Association, it seems to me, could help to remedy the situation. An educational campaign, a course in advertising and publicity methods should help. Cooperation among the managers would also benefit them. If one finds a particular stunt works, he should tell the others, but he won't. He thinks that, because he was clever enough to discover it, he should keep it to himself. The local managers don't seem to realize what they can gain from cooperation. They let petty jealousies interfere with an efficient handling of their business."

"Cancellations always come back on the artist. The local manager may cancel the contract or the New York manager may. The public always blames the artist. It's a good loophole for the manager, so he helps the public to believe that every time a concert doesn't take place as announced it is a case of 'artistic temperament.'"

"Clubs, I suppose, are financially more dependable, but I find them difficult to deal with. You see, the responsibility for a decision is divided. They always have committees and the committees have meetings. No one wants to shoulder all the work. They are afraid to take big artists because each member of the committee thinks that if the concert fails she will be held responsible. So nobody takes the responsibility and they book concerts that won't take much work and money to put across."

## Season Not Bad Generally

"I feel sorry for the local manager. He gets it from all sides. Sometimes his case is pathetic, but sometimes he is to blame. The New York managers cause a great deal of the difficulty by over-selling. They have too many artists and they have to present them."

"Take a city like Washington, for example. The two big concert managers present, let us say, forty artists. Half of them are repeats. That gives an opportunity for only twenty new artists a season to appear in Washington. The New York managers have at least 200 artists for whom they want to get a Washington hearing. What are they going to do about it? Naturally they overload the Washington market and lay themselves open to cancellations."

"There is a tendency to generalize and say that this has been a bad season. It has, in certain places, but not all over the country. People hear about conditions in Baltimore or Buffalo and take it for granted that they are the same all over the country. They are not. In the places where business has been bad it has simply been a combination of poor judgment, business inefficiency and too much competition."

## Coppicus Blames Over-Supply

Francis C. Coppicus of the Metropolitan Musical Bureau believes that the present chaotic condition in the concert field is due entirely to the fact that the musical supply of the country exceeds the demand.

"There are too many artists in America," he says, "and too many local managers. That's all. When all the artists began to come here after the war, America was spending freely. Local managers rushed into the field because they saw that there was money to be made. The boom is over now, and there are even

## NEW YORK MANAGERS SAY—

IN the present series of articles investigating the concert business throughout the country, the effects upon it of overbooking or over-selling and of antiquated business methods, an effort will be made to present the views of the various sections of the great machine of concert-giving in America. Admittedly there is a good deal wrong with the present situation. What, then, is the solution? Here, in brief, are a few opinions culled from the views of New York managers:

"It is up to the New York managers to investigate the new people in the local field and be sure of their stability before they sell to them."

"Poor judgment and lack of efficiency on the part of the local manager are at the root of the trouble."

"Cancellations always come back on the artist."

"There are too many artists in America and too many local managers. Next season many of them will stay in Europe and the problem will solve itself."

"The radio makes the audiences lazy. They don't want to go out to concerts."

"There are too many artists for so small a public. Too many concerts in certain crowded districts and a dearth of them in others."

"Upon the clubs depends the future of music in America. They will solve the situation eventually."

more artists and even more local managers. The local situation is complicated by the system that the New York offices must follow. There are so many conflicting dates. You will find a small town with three pianists in a week.

"It isn't that the New York manager consciously over-sells. When he comes into the town he doesn't know what the other managers have sold there. His problem is to route his artists across the country, with as few big jumps as possible. The overhead, you see, is so great that he can't afford to jump. He must book his artists en route. If dates conflict, you can't do anything about it. There is no other date available without great expense. Even if a manager is trying to introduce an artist and sells him cheap, the overhead remains the same. It is the big problem."

## Situation Solving Itself

"Clubs, I believe, are more dependable than local managers. They seldom cancel. Occasionally they ask for a postponement to the next season. The manager is glad to oblige them to keep their business, but the artist is hurt by it. The managerial difficulties throughout the country are not, I think, due to poor judgment on the part of the local managers. They are due to external circumstances, an over-supply of artists in a country that is not yet ready to absorb so much music. The situation, however, is adjusting itself. Europe is beginning to become stabilized and is reclaiming some of her artists."

"Next season I think a great many of them will not come back. I know from my own list Jacques Thibaud and Erika Morini will stay in Europe because they can make as much there as they can here. That is, comparatively speaking. Living expenses are lower. They can give more concerts a week and the distances between cities is not so great. The business depression is general throughout the country. It isn't only in the concert field. Some reputable theatrical managers have had three failures out of five productions. You can't say that they showed poor judgment. They know their business thoroughly. The public just didn't come. They want to be sure they have their money's worth. I think that the problem is already beginning to solve itself."

## "Too Much Music," Says Haensel

Fitzhugh W. Haensel of Haensel & Jones also believes that the ratio of supply and demand is at the bottom of the question. "There are too many artists. There is no room for them. The number of first-rate pianists alone in this country today is amazing. America is not yet ready for so much music. As a result of the influx of artists there are, perhaps, too many managers."

"It isn't entirely a musical problem, however. There was a time when we

would pay for anything. We threw money away. This is no longer a time of plenty. We don't spend money so freely. Business conditions in every type of organization are bad throughout the South and West. The concert business has also suffered."

"I don't think that anyone is particularly to blame. It is the influence of general conditions rather than inefficiency or poor judgment among the local managers. They sometimes take big artists and their town can't support them in their commitments. Perhaps it is poor judgment, but that isn't at the bottom of the situation. I don't know what can be done about it. In a bad season the only thing to do is to work hard to make the next one better."

## Wagner Criticizes Radio

Charles L. Wagner maintains that the bad concert season is due, in great part, to shortness of money and general business depression. "The amusement business, as a whole, has been bad," he says. "The concert business isn't any worse than the theaters. I don't think the local managers are to blame. It isn't the fault of their business methods or their judgment. Most of them have fairly good judgment."

"There are too many artists. Many of them should not be in the concert field. They overcrowd it and injure the sincere, big artists. There are a great many artists who try to succeed on their names without anything to back them up. Opera singers go on concert tours and draw audiences who have heard about them and are curious to see them. They can't sing concert programs. They are trained in a different technic. The public is disappointed, and the next artist who comes to that town suffers."

"The radio, too, I think, has had a share in depressing the concert business. It makes the audiences lazy. It is so much easier to stay home and tune in than to go out to a concert. And it doesn't cost anything. It is, I believe, one of the largest single factors in the problem."

The situation, Mr. Wagner thinks, will gradually become normal. There is no immediate solution. It is simply a question of time and of general business conditions.

## Judson Names Factors

Arthur Judson agrees that general business depression has inevitably had its effect on the concert situation, but he thinks that there are other and more important factors in the problem. "Although I have not had a single cancellation this year," he says, "I realize that there have been many failures and cancellations among the local managers. There has been a general depression in the concert field. It is, I think, a combination of a bad business year, in all fields, over-selling on the part of the

New York managers and excessive competition among the local managers."

## Tribute to Clubs from Mayer Office

"The country," said a representative of the Daniel Mayer office, "is not musically developed enough for so much music. The interest in music is comparatively new. As a whole, we are not sufficiently prepared for it. There are too many artists for so small a public. Too many concerts in certain crowded districts and a dearth of concerts in others. Outside of the regular, established local managers, there are many who are in the concert business as a speculation. They haven't the time, or the interest, to develop musical taste in their communities. They don't want to educate the public to an appreciation of their concerts, to create an audience for themselves. They are defeating their own purpose. They look only for box-office names, and, although they make money for a season, they are not developing concert management as a permanent institution."

"With all the competition among the local managers and with the oversupply of artists, the New York manager over-sells. He can't help it. But he should be more careful to whom he sells. He should investigate the credit of local managers he doesn't know. Sales on paper are not worth anything to him. He must be sure that there is something to back them up. The New York managers could cooperate in some system of establishing credit; but, if not, each one can do it for himself."

"The New York managers should encourage the work of clubs wherever it is possible. Upon them depends the future of music in America. They are not only more dependable financially—they seldom cancel a contract—but they are building the foundations for musical understanding. They are slowly creating an audience. The local managers gather in a few centers which already have too much music. The clubs work in undeveloped territory, enlarge the field. They do not buy names, they look for artists. They sincerely try to present well-balanced courses that will increase and educate their public. The clubs are the biggest force in the musical advancement of the country. They will solve the situation eventually. For the present, however, an enlargement of the field, relieving congestion in certain districts and the establishment of a plan for investigating credits should improve conditions."

It is not possible to present in the space of one article the views of all the managers who have responded to MUSICAL AMERICA's invitation to discuss the situation. Further opinions will be presented in the next issue.

## Chicago Musicians' Federation Seeks to Ban Broadcasting

CHICAGO, March 17.—Because of the number of musicians unemployed in this city, the Chicago Federation of Musicians has begun a movement against radio broadcasting. A mass meeting has been announced for Thursday of this week at which it is proposed to hold a ballot among the 6000 members of the union as to whether it is advisable to bar union orchestras permanently from the broadcasting stations. Another measure to be voted upon prohibits individual members from playing in radio programs, and yet another proposal calls for the levy of an \$8 an hour salary rate for such performances. An official of the local Federation has estimated that musicians last year lost approximately \$100,000 in wages through the installation of radio receiving sets in homes and other places. Among lost sources of revenue are the dancing studios, which in some cases are reported to use radio music for their classes. It is said that home functions, banquets and similar entertainments also "listen in" to radio music instead of hiring musicians as formerly.

Following her appearance in Montreal on March 24, Ruth Rodgers will be heard in Buffalo on the following day and will sing in Cambridge, Ohio, on April 2. On April 7 she will appear in a joint recital with Bachaus in Wilkes-Barre.



# Bad Programs and Dabblers in Music Are Hindering Artistic Progress in America, Claire Dux Charges

**Soprano Declares Artists Are Neglecting a Responsibility in Failing to Develop the Taste of Audiences—Too Intent on the "Easiest Way to Glory"—Cheap, Tuneful Songs Bad for the Public**



**B**AD taste, Claire Dux maintains, is not the fault of the public. It reflects the standards of the artists. The public, especially the American public, is not developed musically. It has not yet reached the state of sophistication which gives it a definite aesthetic standard. It is being molded by the artists to an appreciation of music, but, Miss Dux fears, it is very often bad music.

"If the public taste is to be formed by the programs the majority of the artists sing," she says, "it is bound to be bad. They seem to be looking for the easiest way to glory, the success that comes overnight. So they sing whole programs of light popular music, of bad music, because they think it is what the public wants. The public doesn't know what it wants. It is the artist's responsibility to educate it. The artist can train the audience to appreciate good music, to know the best and demand it; or, he can be lazy and sing a lot of cheap, simple songs that will appeal because they are tuneful, and set the cause of music back a few decades."

The popular tradition of the care-free happy-go-lucky artist is broken. Concert-giving is not a harlequinade. It is a serious business, a life work. Its responsibilities cannot be flung aside. "Many artists seem intent on spoiling the public taste instead of developing it," Miss Dux continues. "The curious part of it is that often the artists who give the worst programs are people with



CLAIRE DUX

Photo by Moffett

Soprano, Whose Appearances With the Chicago Opera Company and on the Concert Platform Have Established Her in the Favor of American Music Lovers. Miss Dux is an Artist Who Has Sustained in the New World the Great Reputation She Made in Europe

reputations for artistic integrity, here and abroad. The debutantes give astoundingly good programs. They work over them. They know that to attract attention they must offer something worth-while. They have more courage than some of their more famous colleagues. Or, perhaps, they have more energy. Many of the bad programs are, I think, due simply to laziness. The artist has not considered his responsibility. He wants an immediate success and does not stop to think that often these phenomenal overnight successes are not lasting. The terrible part of the situation is that they are allowed to get away with it. I have been at concerts where the programs were entirely rubbish. The audiences applauded. I thought they didn't know any better. I waited for the critics to rage. They were mildly non-committal. Now I am beginning to rage."

New York audiences, Miss Dux thinks, despite a pride in their sophistication are often less intelligent and critical than audiences throughout the country. "I had almost begun to believe that there was no New York public," she says, "I thought that there were just crowds who went to concerts and the opera, because socially and politically it was the thing to do. Then I went to the Beethoven Association. Now I must admit that there is an audience in New York, big enough to crowd Aeolian Hall, that is musically trained, cultured

and appreciative. They demand the best and they get it. Why, then, if there is such a public here, do the artists insist on singing bad music, on offering programs which any musician would do his best to avoid?"

## Chicagoans Discriminative

"On the whole, I think Chicago audiences are better than those in New York. They show more discrimination and they wouldn't stand for a minute some of the things New York seems to take for granted. It is due, perhaps, to the fact that the concert field is not as overcrowded there. Concerts are still events. They are not accepted with the casual unconcern that New York gives to them. There is no deluge of débuts. The artists who come have already shown what they can do, but that is not enough. They must keep up the standard they have set or they lose their following. The work of the Chicago Symphony is largely responsible for this. For years Mr. Stock has been working to establish a high artistic standard."

Artists should, Miss Dux insists, devote as much thought and consideration to the choice of a program and its probable effect on the audience as they do to the interpretation of their music. "You can't just pick a few songs at random because they are tuneful. A year is not too long to spend planning a program. I know that I look over 400 songs before I choose the twelve or fifteen I need for my program. That is

**Believes Chicagoans Are More Discriminating Than New Yorkers—Pays Tribute to Stock and His Symphony for Establishing High Artistic Standard—Urges Removal of Political and Social Influences from Art**

because it means something to me. I want to present fine music, but I don't want to give the same things again and again.

"After the public has learned to appreciate good things it must be taught to want new things. I try to give new songs—I don't mean by that ultra-modern works, but things that have been seldom heard. For example, a few weeks ago I gave a Mozart aria with double bass accompaniment, which is almost unknown here, and some songs by Reger and Korngold. I also gave some excerpts from Schreker's "Schatzgräber"; modern things, but lyrical. I don't sing the extravagant modernist experiments. It would be foolish for me to attempt them. They are not made for my voice. It is better in full lyrical passages."

## Too Many Dabblers

Even with the cooperation of the artists, a discriminating musical public will not be established in America, Miss Dux says, until politics and society are taken out of art. "Too many people dabble in the arts. If they were just dilettantes it would be all right, but they really have an influence. They are patrons and backers. They belong to the Ladies' Committee of this and the Board of Sponsors of that. And what do they know about it? Nothing except that it increases their social prestige to be identified with the arts. That is a terrible barrier for music in America. The system of private subsidies is hindering the progress of art. Imagine a great country like this with only two important opera houses, and those, private institutions with an absolute monopoly in their field. It is almost unbelievable."

"I am glad to see that small opera companies are springing up in the different cities. I wish they were all municipal institutions. They will give the American singer a chance."

"I think the complaints of the American artists who say they must go abroad for training and recognition before they can sing in America are perfectly justified. Art cannot be a real part of a country's civilization if it is all imported. America must be given an opportunity to make its own music. There is no reason why every city in the country should not have an opera house. The big ones should have several. Berlin today, despite poverty, is supporting four opera houses and New York has only one. The Metropolitan is a great institution, but so long as it has a monopoly in the field it will not progress. It is competition which produces experiment, and art without experiment is short lived."

"Opera is, of course, just a beginning. It is not the highest form of art, but it will interest the people who are looking for amusement and educate them at the same time. At first they will only follow the story and watch the dances. Then they will find themselves listening to the music. Soon they will go to concerts and to hear the symphony orchestras. It will come, but the public must be educated up to it. Its taste must be developed. That is up to the artists. The future of music in America is their responsibility."

HENRIETTA MALKIEL.

## Koussevitsky Coming in September

BOSTON, March 18.—Serge Koussevitsky, who will succeed Pierre Monteux as conductor of the Boston Symphony, will sail from Cherbourg, France, on Sept. 4, en route for New York and Boston. He will take up the baton of the Symphony about the middle of September.

## Bronx Zoo Birds Join in Chorus to Soprano's Singing

**A**N audience of birds in their cages at the Bronx Zoo proved thoroughly responsive the other day to the singing of Baroness Sophie Garrett, Russian soprano, who was invited by Dr. William T. Hornaday, the director, to make the experiment with the view of testing the effect of music upon these creatures. The birds at first took little notice, but as the singing proceeded, they stopped feeding to listen, and when the artist vocalized a high C they flew to the wire netting to watch her, and some of them chirped and twittered in response.

The experiment is described by Dr. Hornaday as a distinct success in proving that birds will break into song when affected by the notes of the human voice. "There is, of course, nothing startling in this," he says, "but as a concrete example of intercommunication between human beings and birds it is very interesting." It is well known that skylarks, canaries and other singing birds will respond promptly to the singing tones of the human voice or those of a musical instrument, and the test made by Baroness Garrett furnishes further interesting proof of the fact.

The artist, on this visit, also sang in the reptile house. There a land turtle pushed its head through the bars to listen, but the snakes, ordinarily supposed to be responsive to the notes of musical instruments, took no notice.



## "Dito" Entertains Siegfried Wagner



RANDOM SKETCHES AT THE LUNCHEON TABLE

Siegfried Wagner at the Celebration Given in His Honor Last Week by the Societa del Dito in New York. Gianni Viafora's Pen Also Depicts Rev. J. Schumack, Upper Right, and Below, Dr. Emanuel Baruch and David M. Neuberger

IN the heart of New York's "Little Italy," down in Baxter Street, is a restaurant, named "All' antica Roma," and here the Societa del Dito (Society of the Index Finger), a little Italian group of intellectuals, holds its meetings, finding satisfaction in looking at this earnest life on its lighter side for the moment. Here serious doings are accomplished with a smile.

Siegfried Wagner and his wife were invited to be guests of honor at a luncheon given by the Society on Wednesday afternoon of last week.

The meetings of "Dito" have a veritable ritual connected with them. To become a member of the organization is something not to be lightly accomplished. It is well known that no mere operatic tenor can hope to find welcome in its ranks unless he has clearly demonstrated that he can drink a toast without crooking his forefinger!

At the helm of the society stands the Exalted President, Dr. Giuseppe Gullino, newspaper publisher and journalist, who is supported by his "kapellmeister," the music critic, Maurice Halperson. Humor and good spirits characterize all the activities of this company, and while in its midst one always feels comfortable and happy, since real heartiness rules.

### Siegfried Wagner's Address

On the latest occasion the liveliest eloquence held sway. Siegfried Wagner

himself, in a deeply-felt talk, referred to the strong bonds connecting the Wagner family with Italy. Especially interesting was his announcement that he was making the strongest efforts to secure Arturo Toscanini, for whose conducting he has a great admiration, as a conductor for the next Bayreuth Festival. He and his wife were heartily acclaimed by the company at the conclusion of his talk.

Other addresses were made by Dr. Gullino, who spoke in his familiar poetic style; Maurice Halperson, who paid tribute to Mr. Wagner, speaking, with remarkable versatility, in four languages; Alfred Human, managing editor of MUSICAL AMERICA; David M. Neuberger, Leonard Liebbling of the *Musical Courier*, Rev. J. Schumack, William J. Guard, press representative of the Metropolitan; Victor F. Ridder, who was heard to advantage in humorous vein, and many others.

The list of guests included, in addition to those already mentioned, Millo Picco and Carl Schlegel, baritones of the

Metropolitan. Edward Ziegler, assistant manager of the Metropolitan; Margaret Matzenauer, contralto; Mr. and Mrs. Josef Stransky, and Princess Matchabelli, who plays the rôle of the *Madonna* in "The Miracle," were among those invited, but were prevented from attending.

The press was represented also by Joseph Ridder of the New York *Staatszeitung*, Agostino de Biasi of *Il Carroccio*, Mr. Bondoi of *Progresso Italo-Americano*, Pasella Vincenzo Giordano, publisher of the *Bollettino della sera*; Gianni Viafora of MUSICAL AMERICA, and Spencer B. Driggs of the *Musical Advance*.

Also present were Dr. Emanuel Baruch, Mrs. Ottokar Bartik, Prince Matchabelli, Mrs. Leonard Liebbling, Mr. and Mrs. Paul Longone, Mr. and Mrs. Anton Wedl, Mrs. Carl Berthel, Mr. and Mrs. Jules Daiber, Mr. and Mrs. Edwin B. Hubbard, Mrs. Helmut, Gina Ciaparelli Viafora, Cav. Raffaele Prisco, Baron de Kosal, Mrs. Fontaine, Mrs. Strone, Mrs. Rosa Law, Mrs. Louis W. Fehr, Dr. Bieri, Dr. Eduard Pollak, Mr. Granger, Mr. Vicario, Otto Bing, Charles H. Legniti, Louis Barra, A. Lordi, Dr. Boree, Mr. Bigonciari and many others.

### Metropolitan Répertoire for Cleveland Announced

CLEVELAND, March 14.—The repertoire for the Metropolitan Opera Company's visit to Cleveland this spring has just been announced. The one week engagement will open with "Aida" on April 28, followed by "Carmen," April 29; "Rigoletto," April 30; "Faust," May 1; "Boris Godounoff," May 2, and "Romeo et Juliette," May 3. This will be the first visit of a full Metropolitan Company to Cleveland. Part of the company appeared here for a short engagement before the war.

FLORENCE M. BARHYTE.

### Mrs. McCormack and Daughter Reported Convalescent After Train Wreck

Mrs. John McCormack, wife of the tenor, and their daughter Gwen, were reported last week as almost recovered from the effects of bruises and shock sustained in the wreck of the Calais-Mediterranean express train near Lyons, France, on March 10. The singer's wife and daughter were taken at once to a hospital in Lyons suffering from cuts and bruises about the head and arms, but a cable dispatch to the New York *Herald*, dated March 11, stated that they would be able to continue their journey to Monte Carlo by the end of that week.

### Fleta Triumphs in Madrid

MADRID, March 12.—Miguel Fleta, Spanish tenor of the Metropolitan Opera House was given an ovation by a capacity audience on his return here in a production of "Carmen" at the Teatro Real. The tenor was greeted by storms of applause on his entrance in the first act and the enthusiasm of the audience seemed to gain momentum as the play progressed. In the final tragic scene the ovation was almost frenzied in its excitement.

### Organize National Survey of Music in the Schools

KANSAS CITY, KAN., March 15.—A test of an unselected group of children from the public schools of this city will be made to gather information in a national survey which is being conducted by Estelle L. Windhorst of the Graduate School, University of Iowa. The test is for the purpose of ascertaining the musical ability of pupils throughout the United States. Bessie Miller, supervisor of music in the schools, is co-operating with Miss Windhorst, in her task. Kansas City's group will be taken from the Bryant and Prescott schools. The purpose of the survey is to ascertain whether the National Conference of Music Supervisors' course of study is the normal standard.

FREDERICK A. COOKE.

### Announce Opera Season by Americans in Paris—Some Denials

It was announced last week that Andres de Seguro, formerly a bass singer at the Metropolitan Opera, and Paul Longone intend to present opera by an American company in Paris at the Théâtre Sarah Bernhardt during May and June. Statements in the daily press declared that "a company had been formed, with backing of a small group

of American music-lovers and would include Rosa Ponselle, Jeanne Gordon, Anna Fittzi, Florence Macbeth, Roselle, Cyrena Van Gordon, Kathleen Howard, Nannette Guilford, Mario Chamlee, Edward Johnson, Richard Bonelli, Charles Marshall and John Charles Thomas. Lucrezia Bori and Adamo Didur," it was further stated, "would cooperate with the American artists and would appear in the opening presentation of 'L'Amore dei Tre Re' under Gennaro Papi on May 26." Victor Herbert's "Natoma" was listed in the proposed repertoire. The day following the publication of Mr. de Seguro's announcement Samuel Geneen, president of National Concerts, Inc., issued the following statement: "National Concerts, Inc., exclusive managers of Rosa Ponselle, Jeanne Gordon and Florence Macbeth, positively deny that arrangements have been made for the appearance of Misses Ponselle, Gordon and Macbeth in opera in Paris during the coming summer." Kathleen Howard of the Metropolitan stated that she had no knowledge of the matter whatever. Neither Mr. de Seguro nor Mr. Longone could be reached by telephone before MUSICAL AMERICA went to press.

### CHICAGO MUSICAL COLLEGE WILL TEACH CONDUCTING

#### Richard Hageman Makes Innovation in Curriculum of Summer Master School

CHICAGO, March 15.—A course in orchestral conducting has been added to the Chicago Musical College's curriculum as an innovation for the coming summer master school, which will open June 30.

The course will be conducted by Richard Hageman, composer and conductor, who for thirteen seasons was a conductor at the Metropolitan Opera House and for five seasons at Ravinia with the Chicago Symphony, as well as first conductor of French opera with the Chicago Civic Opera for the season of 1922-1923.

The course has been added to the curriculum because of many requests. Mr. Hageman will give instruction in orchestral conducting and orchestral repertoire and its interpretation.

He will also give courses in the art of accompanying of both vocal and instrumental music.

Mr. Hageman is offering two free scholarships in voice and operatic coaching. Some of the well-known artists who have been coaching or are now coaching with him are Frances Alda, Lucrezia Bori, Sophie Braslau, Inez Barbour, Anna Case, Emmy Destinn, Olive Fremstad, Geraldine Farrar, Amparito Farrar, Lucy Gates, Alice Gentle, Mary Kent, Louise Homer, Frieda Hempel, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Ruth Miller, Greta Masson, Hara Onuki, Margaret Ober, Marie Rappold, Marcia Van Dresser, Pasquale Amato, Lucca Botta, Alessandro Bonci, Rafaelo Diaz, Orville Harold, William Wade Hinshaw, Herman Jadowker, Riccardo Martin, Giovanni Martinelli, Basil Ruysdael, Antonio Scotti, Johannes Sembach, and others.

### Bruno Walter Will Return Next Season to Lead New York Symphony

Bruno Walter, who has just completed his second season as guest conductor of the New York Symphony, has been invited to return in the same capacity next season, according to an announcement last week by Harry Harkness Flagler, president of the Symphony Society. Beginning Feb. 26, 1925, Mr. Walter will conduct four pairs of concerts in Carnegie Hall; five Sunday afternoon concerts in Aeolian Hall; a young people's concert; and programs in Brooklyn, Washington, D. C., Baltimore and Philadelphia. Mr. Walter, who will sail for Europe on April 3, has been engaged to conduct German operas at Covent Garden, London, during May.

Paul Althouse, tenor, has been engaged to sing in the performance of Rossini's "Stabat Mater" in Ridley Park, Pa., on March 30.

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**The Accomplishment of Giulio Gatti-Casazza—How He Brought Order Out of Chaos at the Metropolitan and for the First Time in Our Operatic History Made Opera Pay—In the "Confessions of a Prima Donna" You Learn About Actual Conditions in the Leading Opera Houses Abroad—The Scheme to Produce Opera in Paris with American Singers—Ganna Walska Hurls Defiance At the Press—Incidentally She Proposes to Put Paris on the Musical Map—Siegfried Wagner Makes Hosts of Friends But the Bayreuth Fund Language—John Powell Aids the American Composer—How "L'Amore dei Tre Re" Came to Be Written—Gilman Scalps Bodanzky—What Makes a Thorough Artist—Why Mascagni Says He Won't Write Another Opera—A Party by the Name of Sinclair Goes for Strinsky—Why So Many Débutantes Fail—Henry Hadley Honored—Poor Taucher Fares Badly at the Hands of the Critics—A Sporting Editor Compares Opera and Boxing.**

Dear MUSICAL AMERICA:

For some time past there has been a great deal of gossip in musical circles, particularly in and about the Metropolitan, as to who would succeed Gatti-Casazza. It was said that Morris Gest had ambitions to run the Metropolitan, and if the worst came to worst, there was always our friend Ziegler, the assistant director.

All the talk has finally been set at rest by the announcement that Mr. Gatti has been reengaged for another five years, which announcement has been accompanied by a very lovely letter of appreciation from Otto H. Kahn, chairman of the Board of Directors of the Metropolitan Opera Producing Company.

While Gatti is unquestionably entitled to this mark of confidence on the part of the directors, which will be indorsed by the opera-going public, there is an aspect to the situation which very few know.

When Gatti came here in the wake of Toscanini, brought over by Mrs. Vanderbilt, and was for a time tied up with Andreas Dippel, he succeeded to probably one of the most arduous jobs that ever was undertaken by a manager of opera. The condition of affairs at the Metropolitan was, to be frank, something terrible—disorder, mismanagement, waste, graft, contemptuous treatment of artists.

If you want an illuminating account of the actual conditions, I refer you again to a book I wrote about in my last letter, "The Confessions of a Prima Donna." She describes her experiences at the Metropolitan. At that time she had won a great reputation in Europe, had appeared in all the leading opera houses as a prima donna. Finally an engagement at the Metropolitan was offered her at a fairly good honorarium, which she accepted, though it was less than she had been getting, because she thought it would round up her career to sing in the great opera house of her own country.

What she went through is simply startling. An insolent personage at the stage door welcomed her, took her card in. She received no notification when she was to

sing. She was suddenly ordered to go to Philadelphia at two hours' notice and at less notice was pitchforked into a Sunday concert.

Gatti changed all that. When he produces a new work or revives an old one, the performance is as smooth as if the opera had been running a month—not a hitch. Those who know first nights in foreign opera houses know that they are nothing more than badly conducted dress rehearsals, which drag on to the small hours of the morning.

Now it is to Gatti's everlasting credit that out of the chaos, bad management, favoritism, graft, waste, he has perfected an organization which, as he says himself, thanks to the splendid devotion and fine character of his assistants, would function right along even if he passed out tomorrow. That really is his great accomplishment. And then he wiped out the huge deficit that accompanied every season and made opera pay!

\* \* \*

To return to "The Confessions of a Prima Donna" (published by Stokes), there is one episode in it which deserves all the publicity it can get and also deserves very serious consideration, particularly by young American girls ambitious of operatic fame who are totally ignorant with regard to conditions in the operatic world in Europe.

When the prima donna who writes her confessions had been invited to go to a certain leading city to discuss a contract, she found everything lovely. In a sense, she had a right to expect great consideration, for she had won out. She was a success. She had appeared to enthusiastic audiences in all the leading opera houses and had already put by a considerable sum of money. The operatic world in a sense was at her feet. When she took up the contract and saw the stipend that she was to receive for leading rôles, she exclaimed, "Why, I couldn't live on that! I couldn't even hire a decent apartment for that money."

"Oh!" said the manager with a grin, "do you really expect to live on your salary as a prima donna? Don't you realize that your position as the leading prima donna at our opera house puts all the rich men, society men, bankers at your disposal? You can easily lead a life of luxury."

She tore up the contract, threw it in the manager's face.

Some day, some man, perhaps some woman, will rise up and throw the limelight of publicity on this situation in the opera houses abroad and then there will be—an explosion.

\* \* \*

It is a curious thing that at the very time our good friend, Victor Herbert, was proclaiming through the press that you couldn't get together enough American singers to produce an American opera, Andres de Seguro, well known for some years at the Metropolitan by his fine performances, especially in character rôles, announces that a number of American music-lovers have organized an American grand opera company where all the principals will be American artists taken from the Metropolitan, Chicago and San Carlo companies. They will open at the Sarah Bernhardt theater, in Paris, about the end of May.

The humor of the situation is provided by the fact that one of the works that they are going to produce is Victor Herbert's "Natoma." When you read the list of artists, you are surprised to find how many of distinction are Americans. If the season is a success in Paris, they are going to London, so that Paris and London will have an opportunity of hearing American artists in American works.

Unfortunately later reports create the impression that the whole scheme is one of dear De Seguro's periodic brainstorms.

\* \* \*

Mme. Ganna Walska is determined to keep in the limelight, and so she has announced that she aims to make Paris one of the world's greatest musical centers. No doubt Paris will appreciate her effort to put it on the musical map.

Madame plans a lavish operatic festival, beginning in June and lasting for twelve days in her Champs Elysées Théâtre, but in the announcement that she makes she says something that ought to crush the heart of every critic and newspaper publisher. She says that all the artists and musicians taking part will be internationally famous; celebrated painters will provide the scenery; great experts will provide the costumes and—here comes the stab—in every way she intends to spend royally except for publicity. She asserts that for advertisements she will not spend a cent. Her reason for this, she says, is to break up

## Viafora's Pen Studies of Celebrities



"Five More Years in Prison," Exclaimed Giulio Gatti-Casazza Last Week as He Was Bound to the General Managership of the Metropolitan Opera by a New Contract. Mr. Gatti Has Acquired Something of the Dignity of the "Lifer" in This Opulent Melodic Prison-Pen, for He Is Now in the Midst of His Sixteenth Season as Custodian of the Lyric Muse on Broadway

the conspiracy of newspapers the world over by which musicians and singers have not a chance unless they pay until it hurts.

It is sad to think that Mme. Walska does not appreciate the columns that the press has devoted to her from time to time. True, some of these columns were not of a particularly laudatory character, but still they were columns, and, as the late P. T. Barnum used to say, "Better be damned in the papers than ignored."

\* \* \*

The more the people see of Siegfried Wagner, who is now with us to further the Bayreuth restoration fund, the more they like him. The general opinion appears to be that he has not endeavored to travel on the reputation of his distinguished father, but that he is a very modest, kindly, amiable and, above all, genial man, highly educated, speaks a number of languages and is totally different in character from that which many have believed, to judge by some of the newspaper articles we have read about him.

It seems that the fund is not progressing as well as it might. This, in my opinion, is due partly to lack of proper publicity and also because Americans have been run to death with drives for every conceivable purpose, from relieving starving Russian babies to raising funds to provide the impoverished people of Central Europe with Bibles and hymn books. If Mr. Wagner had had the right kind of press agent, they would have first of all announced the amount they needed and then they would have apportioned so much of that amount to each community, especially where there are Germans, and gone at it in the regular American way. Appeals through newspaper articles are all very well, but they do not produce results. However, before Mr. Wagner leaves us, it is to be hoped that he will have a substantial sum in his pocket to help things along. He deserves it.

\* \* \*

When John Powell gave a piano recital the other day in Aeolian Hall he showed once more that he is a virtuoso and a fine musician, but I thoroughly agree with that eminent critic, Mr. Henderson, who, in his review of Powell's recital, expressed his astonishment that when Americans do come on the program they always come last. It seems, said he, that they are doomed to appear in the final group of a program which has already furnished a substantial musical repast for any audience not composed of gourmands.

By the bye, I am glad to see the press had a good word to say for five little piano pieces, entitled "Moods," by George Harris, who, you know, is a talented tenor as well as a musician. And they also praised Daniel Gregory Mason's

"Birthday Waltzes." Let me not forget Hough's Chaconne, a very interesting work, well worth producing.

However, if you are going to encourage the American composer, give him a show and do not put him at the end of the program all the time, as though you were rather ashamed of him and doubtful as to the reception that would be accorded him, which reminds me that another American composer came in for his bit of praise, when Paolo Gallico bowed from a box in Carnegie Hall to acknowledge the enthusiastic applause that greeted the first performance here of his tone poem, "Euphorion," which was given by Mengelberg and the Philharmonic in fine style. True, Gallico was born in Trieste, but he has been here so long that we may fairly claim him as an American and a New Yorker.

\* \* \*

Olin Downes tells a very interesting story of the origin of "L'Amore dei Tre Re." It seems that Tito Ricordi, the great Milan publisher, for years associated with operatic music of Italy, did not believe in the work. It was originally a drama. Montemezzi thought it gave him great opportunity for an opera. Ricordi did not believe in it, and they had a beautiful row. Finally, however, "L'Amore dei Tre Re" was produced as an opera at the Scala and, as we know, made an instantaneous success just as it did when it was produced here, all of which goes to show you that it is quite possible for so experienced an operatic authority as Tito Ricordi to be wrong—sometimes.

\* \* \*

Bodanzky's scalp must be hanging at the belt of Lawrence Gilman of the *Tribune*, that, is if Bodanzky is amenable to being scalped. The trouble arose from the fact that, as we know, many of the works of Wagner have to be given in abbreviated form. No human audience can sit them out in their entirety unless they bring their bed and victuals to the opera house.

Now Gilman's surgical operation on Bodanzky arose from his conviction that Bodanzky mutilated "Tristan."

Gilman endeavors, before performing the operation on Bodanzky, to soothe him, as the anaconda covers the poor little rabbit with saliva before swallowing it by telling us that he has the warmest regard for Mr. Bodanzky as a musician, as a conductor, as a social being of singular charm, and that he can imagine few pleasanter and more gracious companions. "Privately," says Gilman, "as citizen to citizen, he may command us; and our matches, our cigarettes, our hypothetical flask (if he can find it) are his. But as a practitioner of Wagnerian surgery he is unforgivably brutal and inept, and we believe that he should be deprived of his license."

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

However, perhaps if Bodanzky has been scalped, he doesn't know it, for if memory serves me, he is not bald—as yet!

Did you ever realize what it must be for artists even in rôles to which they are accustomed to sing to look into that vast black hole, the auditorium of the Metropolitan? Can you imagine what it must be to be suddenly called upon to sing two important rôles and follow distinguished artists in those rôles? But this is just what happened to Lauri-Volpi and Elisabeth Rethberg, who followed Gigli and Rosa Ponselle in "Andrea Chenier" the other evening.

It is to the credit of these artists that they not only aroused applause, but proved themselves to be thorough artists. What does it mean to be a thorough artist?

It means that almost at a moment's notice you can jump in and sing a rôle faultlessly with all the art, skill and passion required.

As for Miss Rethberg, she again proved that she has a young, fresh musical voice which she knows how to use. Her personality is charming. The only trouble with such singers is that they sometimes are carried away and so force the voice. In time that means trouble.

Mascagni has recently announced that he wouldn't write any more operas, and that the report that he is at work on one is wholly unfounded. He declares that the only way to success is to have one's operas performed after death.

There is always opportunity for a man who believes he has composed a masterpiece to commit hari kari. When he passes out, he can console himself with the reflection that his opera will be performed with all the success to which his untimely taking off entitles it.

A Mr. Sinclair has undertaken to give us in that brilliant magazine, the *American Mercury*, his opinion of six conductors who are now with us. He has some very nice things to say for Montoux and naturally high praise for Mengelberg, but poor Strinsky fares badly at his hands. One question arises at once. If Mr. Strinsky is only a second-rate conductor, as Sinclair says, why devote so much space to him? In fact, a very large part of the article is devoted to Josef. The amount of attention he gets irresistibly arouses the suspicion that there is a little personal feeling in the matter.

Reminds me of the story of a man who during a political campaign devoted fifteen minutes to the candidate that he championed and an hour and a half to abusing the other fellow. When he came out from the hall, he asked a friend what he thought of his speech.

"Fine!" said the friend. "The only trouble with you is that you proved too durned much. If the man that you attacked is so worthless, how is it that it needed an hour and a half to prove it?"

If you were an ambitious young soprano and considered yourself fit for a debut at Aeolian Hall and you had gathered together all the friends you could, how would you feel if next morning the press gave you a few lines in which you were informed that you were overambitious in attempting the program you presented, that you had overtaxed your resources severely, overstrained your upper register, that your voice was immature and not used with skill, but that with time and application you might later on be undoubtedly heard to advantage. How would you feel when you read that and figured up what the cost of that recital was?

The incident brings up the trouble with many of our ambitious young singers and players. They have talent, they have studied for a certain time with good teachers, but they are so anxious, perhaps because they need the money, to make a public appearance that they rush in before they are really ready and so come up against the kind of criticism I have just quoted.

When you read how many years some of the greatest artists devoted to studying the leading rôles in opera or some of the master works for the piano, you are astounded to think that some of our young people think nothing of jumping in after a course or two with some poor devil who is glad to get the money, but shakes in his shoes when he knows what is going to happen to his talented pupil.

It ought to make the late Henry E. Krehbiel, who denied that the American composer existed or ever would, turn in his grave to read that Henry Hadley has been invited to conduct the Concertgebouw Orchestra in Amsterdam and present his symphonic poem, "The Ocean." Then Hadley is to go to London to present the "Resurgam" for the first time in England with the London Choral Society and the London Symphony Orchestra. He is also to appear as composer-conductor in Stockholm.

This distinguishes Hadley as the first American-born conductor-composer invited to conduct in European capitals and present works of his own. Pity dear Krehbiel couldn't live to have seen it.

Philip King writes to the New York *Times* to protest against classing Canadian artists as Americans. He says that Jeanne Gordon and Edward Johnson were both born in Canada, besides which Mme. Gordon received a large part of her musical education in one of the principal Canadian cities.

Other Canadians of note in the New York musical world are Eva Gauthier, Wilfrid Pelletier, assistant conductor at the Metropolitan, and Lynnwood Farnam, organist of the Church of the Holy Communion.

Other celebrated Canadians whose memory still lasts are Minnie Hauk, Annie Louise Cary and Madame Albani, whose real name was La Jeunesse, but who called herself Albani because friends of hers in the city of Albany contributed the means to furnish her with her musical education.

When the woman with a baby appeared before the board to ask, under the law, support for her child, the board commented on the poor condition of the infant, to which she replied: "It may be

a poor thing, but it's the best I could do. Anyway, it's me own."

I am reminded of the little story by reading some of the criticisms that Taucher has been getting at the Metropolitan. Poor fellow, he is told that he lacks imagination, distinction of style, depth of intensity of feeling, histrionic and vocal gifts and that he is never within twenty miles of being *Tristan*, while others say that there is really no necessity for *Tristan* looking like *Beckmesser* when *Tristan* is what you are called upon to play.

However, Taucher can say, like the woman in the story, "It is the best I can do. It is me own."

The trouble with Taucher is that he does not measure up to the standard of the Metropolitan, but for all that he is a conscientious, intelligent and very worthy artist. His main fault is that he is a typical German tenor who has been trained in the German school and who sincerely believes that he is entitled to consideration for his earnestness and the fact that if the New York critics do not appreciate him, the German critics did.

Havey J. Boyle, the sporting editor of the Pittsburgh *Chronicle-Telegraph*, has come to the conclusion while watching Mary Garden and one or two other grand opera celebrities that boxing has never been accorded its rightful place among the major arts. For instance, there is a belief in uninformed circles that grand opera ranks higher in the general scheme of things than boxing. Here is an error, he says, that needs correcting at once.

It is admitted that grand opera is cheaper. For \$7.70 you are offered a ringside seat to hear Mary Garden. To see Benny Leonard from such a seat and Benny holds about the same place in drawing power in boxing as Mary does in grand opera, you would have to pay

at least ten dollars and possibly fifteen. Dempsey would cost more, of course, but then no one would be fatuous enough to compare Mary with Jack in importance.

"Boxing, too," Boyle writes, "has a bigger appeal because of its universal character. Boxing is boxing in any language. The poor singers must resort to French or Italian for their big effects."

"This helps the singers, too, to delude the public. A learned reporter, who knows his French far better than the law should allow an American, tore at his hair various times when the singers were faking on pronunciations. We were not in on this, as we thought they were singing in Italian. But no matter, we wouldn't have understood them if they sang in English. Good singers always see to it that you can't understand them. Mary Garden would have been suspended for thirty days and fined at least twenty-five dollars for each fumbling of a vowel."

"From the physical standpoint, grand opera singers are far behind boxers. The singers are nearly all overweight. Mary Garden alone seemed to be in good form, one might say. But why she spoils her good acting by uninteresting singing will always remain a puzzle."

"We escaped being really bored at the opera by watching others in the audience who were not sure what it was all about. The story of the opera we saw, 'Cleopatra,' was meager and held only one or two high moments. One or two good rounds are not enough to save a boxing show."

My compliments to Havey J. Boyle, says your

*Mephisto*

## Atlanta Club Honors Frank L. Stanton, Georgia Poet, in Birthday Celebration

### Poems by Author of "Mighty Lak' a Rose" Chosen for Attractive Program

ATLANTA, GA., March 15.—In celebration of the birthday anniversary of Frank L. Stanton, poet, the Woman's Club, Mrs. John M. Cooper, chairman, presented a program of his poems on Feb. 25. Life-long friends and business associates of Mr. Stanton, together with relatives, were honored guests of the occasion and occupied boxes of the little theater of the club.

Mr. Stanton, a popular figure in Atlanta, may be seen each day in the sunniest corner in his office of the *Constitution*, busy at his desk with the cheery poems that appear each morning on the editorial page of this Southern newspaper. He wrote the words of "Mighty Lak' a Rose," and was inspired thereto when his eldest son was desperately ill. As the child lay in his crib, Stanton turned to his wife and said, "He's mighty lak' a rose." And with these words came the thought of the song which has achieved so much popularity.

In the program organized by the Woman's Club, Willis Sutton, superintendent of the Atlanta Public Schools, read "A Lazy Citizen," "The Old Hymn," "Cross the Hills to Georgia," "Br'er Williams" and "The Billville Spirit Meetin'." Two Atlanta singers gave groups of songs, settings of words by



(Courtesy of The Atlanta Constitution)

Frank L. Stanton, at His Desk in the Atlanta "Constitution" Office at Which Many of His Noted Poems Were Written

Stanton. Bess Merrell Smith, contralto, sang "Keep On Hopin'" by Maxwell, "Mighty Lak' a Rose" by Nevin and "Just a-Wearyin' fer You" by Carrie Jacobs Bond. Ernest Allen, tenor, sang "Jean," Burleigh; "Hills of Dawn," Speaks, and "Sweet Little Woman o' Mine," Bartlett. Mrs. Smith was accompanied by Minnie Merle Carter and Mr. Allen by Mrs. C. F. Hoke.

HELEN KNOX SPAIN.

### Music Commission of Portland, Me., Faces Deficit

PORTLAND, ME., March 14.—William S. Linnell announces that the Music Commission, of which he is chairman, will change the municipal concert plan unless a more liberal patronage is guaranteed within the next few months, as a deficit of several thousands of dollars faces the Commission this season.

ANNIE J. O'BRIEN.

### Plan Big Festival in Alberta

CALGARY, ALBERTA, CAN., March 15.—The Alberta Musical Festival, to be held in Calgary, May 13-16, will include, besides the larger choruses, competitions for small choirs and individual contests

for choir members. The classes range from city choirs, of hundreds of voices, to church choirs, from towns of less than 3000. There will also be a series of Junior Contests for public and Sunday school choruses, individual singers, instrumentalists and orchestras. The classes in the competition have been increased to include the smaller town activities, so that the whole province may participate in the festival.

### Jersey Boys' Orchestra Aids Contemporary Club of Newark

NEWARK, N. J., March 15.—The Jersey Boys' Orchestra, the steady progress of which was recently noted in *MUSICAL AMERICA*, appeared under the leadership

of Bertram N. Haigh at an entertainment recently given by the Contemporary Club at Wallace Hall. The club performed three one-act plays, and Mr. Haigh led his orchestra in an attractive musical program, which included Haydn's "Toy" Symphony, excerpts from Gluck's "Iphigenia in Aulis," "Orpheus," and "Armide," and Wagner's "Tannhäuser"; the Intermezzo from Bizet's "L'Arlesienne" Suite, and numbers by Johann Strauss. The eldest of the sixteen boys comprising this orchestra is seventeen years old, and the youngest thirteen; and the lads manifest great enthusiasm in their concert work.

### NEW ORCHESTRA IN N. Y.

#### Will Give Sunday Noon Concerts Under Josiah Zuro

A new orchestra, the Sunday Symphony Society, has been organized in New York with Josiah Zuro as conductor, and is being incorporated by Charles Guggenheimer, of the law firm of Guggenheimer, Untermeyer & Marshall. Its object is to give Sunday concerts free to the public, at special services which will present religion through the medium of music. The first of these services will be held at the Criterion Theater on Sunday, the program beginning at 12.30 o'clock.

"These services will be non-sectarian; everybody will be welcome; there will be an inspirational address each Sunday by some well-known speaker, and a program of music presenting the works of the great composers," says Mr. Zuro.

The new orchestra is composed of sixty-five instruments and a number of prominent orchestral players are included in the personnel, among them Attilio Marchetti, formerly of the National Symphony and Metropolitan Opera House orchestras; Livio Manucci, of the Queen's Hall Orchestra, London; Samuel Zimbalist, brother of Efrem Zimbalist, the violinist; Giuseppe Corado, Joseph D'Angelis, and also Louis Schonberger, leader of the Luchow Quartet.

The first program will include Weber's "Euryanthe" Overture; two movements from Schubert's Seventh Symphony and the "Scènes Pittoresques" of Massenet.

The stage of the Criterion Theater is being specially remodeled and redecorated for these concerts by John Wenger.

Lucilla de Vescovi, soprano, will appear in the thirty-second annual concert, to be given for the benefit of the Monastery of the Precious Blood, in the Montauk Theater, Brooklyn, on the evening of March 30. On the following evening, Mme. de Vescovi will appear at a dinner to be given in Washington by the Under Secretary of State.



# Adventures Among the Piano Master Classes

Studying with Scharwenka in Berlin—How Musicianship Was Tested at the Klindworth Piano School—When Von Bülow Paced the Floor—A Thorough Class in Piano Technic Conducted by an American

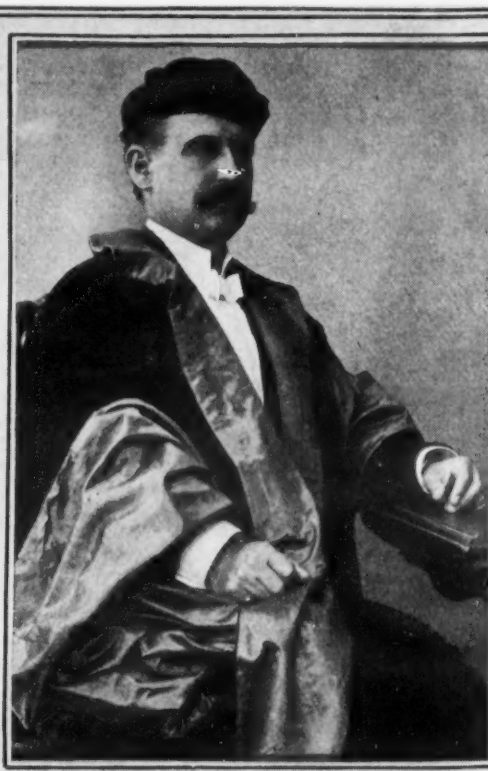
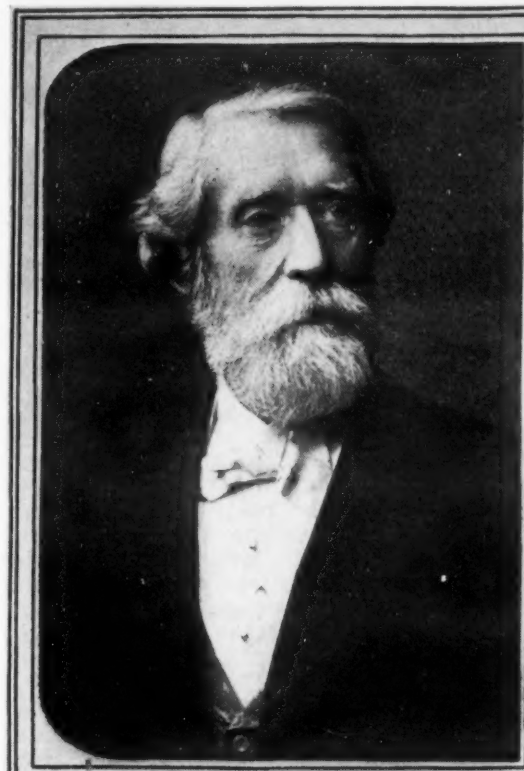
By HARRIETTE BROWER

**T**HE term "Master Class" is, if I mistake not, a rather modern invention. And I believe it was first "made in Germany"; at least, my first recollection of the term was when Godowsky presided over "Master Classes" in Vienna. Before that Godowsky had lived in America, and possibly this fact had something to do with such a felicitous pairing of words. So we may be after all the source of this expression. Be this as it may, it has evidently "caught on" in this country, where it is being used almost *ad nauseam*. Everything is a Master Class, over the length and breadth of the land. Even two or three lessons from a celebrity is called a Master Class. Would not "Sample Class" be nearer the truth?

The question is sometimes asked, What is a Master Class in piano? For such classes are usually formed for pianists, though the epidemic is already spreading to violinists, and will doubtless seize upon all the other instruments in turn. What is a Master Class, then, and how does it differ from other classes? Is it solely because a master conducts it? Or is it because such a class is made up of very advanced membership, or is it because the method or material used is masterly? (One thinks of the Master in "The Mastersingers," who went through a certain routine of learning in order to reach his eminent position.) A Master Class at the present moment probably does not follow any one of these ideas, though they may all enter into it more or less.

Let us go back a little. Years ago Franz Liszt had classes, though he never called them "Master Classes." So had Leschetizky. When I went to Berlin for further piano study, I was at once admitted to the Scharwenka Class.

That class had all the aspects of a



THREE FAMOUS EXPONENTS OF CLASS TUITION

Karl Klindworth, Xaver Scharwenka, and Hans von Bülow, Who Conducted Early Master Classes in Piano in Berlin. Of This Great Trio, Scharwenka Survives and Comes to America This Summer to Teach at the Chicago College of Music. One of the Most Renowned Piano Pedagogues, He Has Pursued a Successful Career Over a Long Period. The Photograph Here Reproduced Was Made in Berlin Some Years Ago

present-day Master Class. There were a number of good pianists in it. They did not lay their music books on a table, on entering, for the professor to select what compositions he was willing to hear, as was done in the Liszt sanctum. No, we brought, each one, our pieces and were called upon in turn to play. There were two grand pianos standing side by side, as there should be in all Master Class studios. The professor kept his seat at one, while the students sat at the other. The professor played along with the student much of the time. If you could keep up, well and good; if not, you must go home and practise harder.

There were various nationalities represented in the class. German, Russian, French and, of course, American. They were all supposed to have mastered the mechanics of their instrument and their art and to have come for finish and style. In reality, we all seemed striving to see who could play fastest and loudest. The professor had great power as well as velocity. We must endeavor to play like him. All his comments were given in German. Americans, at least, if not very familiar with the idiom, were often at sea as to what was being said to them. The anxiety on this point was

enough to give them many a sleepless night, until they became more accustomed to the language.

## Klindworth as a Teacher

The second year began. The professor needed rest and change and a concert tour. The scene changes. It is now a class in the Klindworth Piano School. Karl Klindworth is the master. He holds classes. Oh, joy; he can speak English! No more anxious nights over German intricacies. He is a careful, gentle master. He will go over a new work with you, will explain, analyze, finger it and set you intelligently to work.

There are students hailing from different countries in his classes also. Although he is an excellent pianist, he seldom plays for the student, almost never with him. No; you must stand or fall by your own effort and you must stand on your own feet. If you are playing pretty well, he will leave your side and walk the floor or pass into an adjoining room. But he is listening keenly to every note and can probably tell you what fingers you are using, though he is far from the instrument and not looking at you at all. If you are not at such a finished stage, he will sit at your side, correcting, admonishing. Occasionally there will be an evening soirée at the school, with music, at which you may play. These are attended by musicians of note for whom you are to play. Excellent programs are given, and it is quite a test of musicianship to take part.

## Von Bülow's Method

It seemed, in my experience, that each foreign "Master Class" was more absorbing than the one before it. The next opportunity that came was the class held by Dr. Hans von Bülow in the studios of his friend, Karl Klindworth, in Berlin. Though not named "Master Class," it was so in reality, in that it was made up of young artists, some of whom have become distinguished. The class lasted nearly five weeks, with lessons every day but Saturday and Sunday. These lessons started about nine in the morning and continued till well on toward one o'clock. No one ever thought of weariness, as everything said and done was of absorbing interest.

Von Bülow announced at the close of

each lesson what he would hear the following day. In general we were to play Mendelssohn, Raff, Brahms and Liszt; no Beethoven, Chopin or Schumann. The master was frequently very fussy about certain points in phrasing, fingering and interpretation, making the player repeat many times and working himself up to a state of great excitement. At other times he was calmer and fair weather brooded over the class. However, we never knew how long the skies would remain fair, for a squall might come on very suddenly, without premonition.

The little doctor often paced the floor while the student played and would often interrupt the work if displeased with anything. "The lion is rising and shaking himself, ready for a spring," we would whisper, laughingly. His speech was a combination of German and English, often ludicrously joined in the same sentence. We had much ado to keep from smiling audibly sometimes. Yet how could we when he was so very serious? I have described the Bülow class and enumerated the compositions taken up in my "Piano Mastery, First Series." At present it is sufficient to thus mention this unique European class and then pass on to one in America.

## An American Class

As I have already intimated, America has an epidemic of Master Classes. They are to be found in every large music school over the country, especially in the summer. The summer season is considered the most propitious for teachers who have worked hard all year and need a little change of thought and excitement.

I have attended several Master Classes here in New York and can speak from the listener's point of view. Those of Cortot and Schmitz were delightful as a means of, or aids to, interpretation. But I want to tell you of an entirely different kind of piano class, one which endeavored to build up an artist's technic from the foundation to the stage of virtuosity. You look incredulous? It was nothing less than that. And more than that, it was to show, step by step, just what foundational principles lay at the bottom of each move. It was quite scientific.

You see, I had been through the mill

[Continued on page 32]

## SAMAROFF

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## How Concert Artists Memorize Music

[Continued from page 3]

"It seems to me the fundamental principle of memorizing music is as simple as the egg of Columbus," she says, "for the person with an average musical intelligence and an average retentiveness of memory. It consists simply in a real and vital understanding, harmonic, melodic, contrapuntal and structural, of the music to be learned combined with a normal amount of repetition necessary to learning anything. After one has examined the musical equipment and methods of a great number of music students, one realizes with amazement how many of them attempt to play music from memory without knowing what key they are playing in, what the structural form of the work is, or what modulations the composer is using.

"Complete understanding and sufficient repetition, which, by the way, automatically develops both the 'ear' and 'finger' memories, should in any normally intelligent and musical person insure memorizing music. The operatic artist has his cues and a prompter. We cannot have a prompter, but we can provide ourselves in a certain sense with cues by learning a composition in the following manner: Divide it into small sections and practise each section in conjunction with a few bars of the preceding section. Thus the transition between two sections gets double practice and suggests what is to come. I have found this method of working far more helpful than visualizing pages or any of the more artificial procedures sometimes advocated.

"It is amazing how the musical memory can be developed through practice. There is practically no limit to what it can do, assuming its possessor has a real grasp of the music in question, a developed power of concentration and control of those insidious enemies of artists—the nerves."

### Time as a Factor

One of the most important factors in memorizing is that of allowing sufficient time to elapse between repetitions. One might suppose that to repeat a short piano study six times in an hour would produce the same lasting impression as doing it the same number of times in a day. Psychologists have shown that this is not the case, probably owing to the necessity for the mind to "adapt" itself to the new material. Hence the usual short retention of the material that is "crammed" for examinations.

Felix Salmond, English 'cellist, says: "I never play a work without the printed page before me until I know it thoroughly from the music. In my case, if I know it in this way, I am sure to have it by memory. I never consciously try to learn by 'heart,' nor do I divide up the work into small sections. I never try to learn an important work, as, for example, Brahms' Double Concerto, in

less than three months of solid work before the public performance. Previous to this I have, of course, usually some familiarity with the score. In my opinion, quick preparation of any important work is a mistake.

"In order to give the best performance of a sonata, I believe one should have as intimate a knowledge of the piano part as of one's own instrument. Many artists do not think it necessary to play sonatas by memory—in fact, it is rather the exception—but then the player is, of course, better able to concentrate on his interpretation.

"The test of really fine memory is retention. If one is able to let a work alone for a considerable time and then play it without the score, it argues a truly fine musical memory. I do not, however, believe that such powers have any connection with musicianship or artistic standing. It does not follow that one is a better artist because one has this ability to an outstanding degree. It is however, a valuable asset."

### A Memory "Rosary"

Ethel Leginska, pianist and composer, outlines a definite method for learning a work by repetition. Undoubtedly, in cases where quick mastery of a work is essential, there is no more efficient way than such a working schedule. The perception of one's progress has an invigorating effect, and this artist has discovered a novel way of marking this.

"An excellent method of memorizing is as follows," says Miss Leginska. "After reading the entire composition through and getting an idea of its musical contents, decide upon the correct fingering, phrasing, coloring, pedalling, etc. Make up your mind to play a few bars six times without a mistake. Have a string of beads in front of you and slip a bead along for each correct repetition, starting from bead No. 1 each time there is a mistake, first from the music, then six times by heart. Use the same treatment for the next phrase, then join the two phrases together, playing them three times, again from the music and three times by heart. Proceed in a similar manner throughout the piece."

The problems incident to both piano and harp were discussed by Carlos Salzedo, who is a master of both instruments. "As far as memorizing by force goes," said Mr. Salzedo, "I consider it really harmful, if the brain is overstrained. Remembering is more the result of absorption than of volition. Concentrated work without thought of memory is certain to effect the result in any case. The best way of memorizing is to spend a great amount of time on a piece. If it is not accomplished naturally the mind won't retain it. I have on several occasions had to learn works on four or five days' notice. I did so, but I discovered after some time that I had forgotten them.

"There is a peculiar difficulty in

memorizing the pedalling of the harp. It is more difficult than that of the organ, for there it is part of the musical scheme of the work. In the harp the pedal has only a mechanical, not a melodic, connection with the music, as it brings about the chromatism. It is a great aid to memory if in harp compositions there is marked the exact place where the pedal is to act. In many works it is only approximately indicated. In my own, however, I am exact about this matter. A recent instance of these difficulties occurred when Schönberg's 'Herzegewächse,' which is scored for soprano voice, harp, celesta and harmonium, was to have its first American performance by the International Composers' Guild. Marie Miller, who was to play the harp part, almost declined to do so as she believed that the complicated passage near the end was unplayable. There is a change of pedalling on each of a passage of sixteenth-notes. However, we worked on the passage, carefully marking it with the utmost exactness, and the result was that after practising a week she knew it entirely by memory. It is certainly one of the most difficult parts ever written for the instrument. The modern harmonic schemes make exact notation for harp pedalling absolutely imperative, if only to aid the memory."

Many more aids to memorizing music of various instruments may be gleaned from the observations of other artists. The scope of the present article does not permit the inclusion of these discussions, but in a future issue of MUSICAL AMERICA the problem will be further considered. R. M. KNERR.

Frank Watson, pianist, will make his New York debut in a recital in Aeolian Hall on the afternoon of March 26.

## UKRAINIANS IN HAVANA

### Chorus Impresses in Twelve Concerts—Cuban Pianist Appears

HAVANA, March 10.—The Ukrainian National Chorus, under the leadership of Alexander Koshetz, greatly impressed audiences here in a series of twelve concerts, given with artistic success—six at the Capitolio Theater and the rest at the Payret Theater. An extra concert was secured by the Pro Arte Society, with Oda Slobodskaja, soprano, as soloist, on Feb. 21. Of the choral program, the numbers composed or arranged by Mr. Koshetz were greeted with marked favor. Ewssei Beloussoff, 'cellist, was also soloist at several concerts.

José Echaniz, Cuban pianist, appeared for the Pro Arte Musical Society in recital on Feb. 23 and was warmly applauded.

NENA BENITEZ.

### "Cristoforo Colombo" May Be Given at Metropolitan

Franchetti's "Cristoforo Colombo" with Titta Ruffo in the title-role may be presented at the Metropolitan next season according to rumors in New York. It was sung originally in Genoa in 1892, and was later revised by the composer. The first American performance was given in Philadelphia with Mr. Ruffo in the name part in November, 1913. Other possible revivals, says the New York Telegram and Mail are "L'Elisir d'Amore" for Gigli, and Ponchielli's "Gioconda" with Ponselle, Gigli and Jeanne Gordon. In view of the fact that Pasquale Amato has been creating a sensation as *Falstaff* in Barcelona, there is a possibility that he may return to the Metropolitan for a revival of the Verdi masterpiece.

## VIOLIN RECITAL Godfrey LUDLOW

Australian Violinist

Aeolian Hall, Thursday, March 27th  
At 8:15 P. M.

### PROGRAM

- |                    |                |                      |                      |
|--------------------|----------------|----------------------|----------------------|
| 1. Sonata C# minor | Dohnanyi       | 3. Sonata in A minor | Ireland              |
| 2. Adagio          | Vivaldi-Naches | 4. English Dance     | Dale                 |
| Invention D major  | with           | Londonderry Air      | Arr. O'Connor-Morris |
| Adagio             | Organ          | Dragon Flies         | Zsolt                |
|                    | J. S. Bach     | Tambourin Chinois    | Kreisler             |

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# Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

## Victor Herbert's "Natoma"

My Dear MEPHISTO:

As a rule your comments on musical matters are not only most interesting, but also correct in regard to facts. In your last issue, however, in speaking of the history and fate of American Grand Operas, you say that my "Natoma" was produced by the Metropolitan Opera Company and that Miss Sophie Braslau sang the title rôle. Neither of these statements is based on fact.

"Natoma" was produced by the (then named) Philadelphia-Chicago Opera Company, Miss Mary Garden sang the title rôle and Maestro Campanini conducted. "Natoma" was presented at the Metropolitan Opera House by this company, which gave several request performances at that time. Miss Braslau is a very charming artist, but she never sang "Natoma." She created the title rôle in Cadman's Indian opera, however.

As far as the attitude of the American opera-going public, which you criticize, is concerned, there was nothing the matter with it in my case. This is proved

by the fact that "Natoma" was produced by the Chicago Company thirty-five times, and only Maestro Campanini's untimely death stopped the continuation of the opera in the company's repertoire. Has the Metropolitan ever produced an American opera thirty-five times?

Permit me to say in conclusion that I am not trying to bring the attention of the Metropolitan to "Natoma." Even if they were willing to do the work (in English, of course), it would be impossible to cast the opera with Americans, in regard to the male rôles, simply because they have not got a sufficient number of American artists.

Excuse my frankness, but I love the truth!

VICTOR HERBERT.

New York City, March 15, 1924.

## Supports Witherspoon's Plea

To the Editor of MUSICAL AMERICA:

I have read with deep interest the article in your edition of March 8 by Herbert Witherspoon. His appeal to

vocal teachers to unite in an effort for the good of the art as well as for the vast army of students is most timely, and, if successful, in its ultimate results would prove a veritable boon to all interested in this vast subject.

That there is much intolerance and ignorance on the part of teachers has frequently been stated, but there is also to be found scattered among them much scientific knowledge about the vocal mechanism. Unfortunately, this scientific knowledge, although a necessary qualification for the teacher, can accomplish but little if it is not united to a highly sensitized sense of hearing, for in the first as well as the last analysis the ear is the guide.

What seems to me the greatest barrier to be overcome is the individual mental concept of good vocal tone. A writer of authority has made the statement that "scarcely one in a thousand really hears voice." Admitting, for the sake of argument, that this ratio be fairly accurate, it is not difficult to imagine the attitude of the 999 to the 1 who differs from so overwhelming a majority!

In the studio of a well-known vocal teacher of this city—a member of the American Academy of Teachers of Singing—a number of pupils were called

upon to demonstrate the teacher's idea of good tone production. At the same time comments were asked for from the fifty or sixty people invited to be present. Among these only one ventured an observation, which, though not expressed in an aggressive way, was at variance with the opinions of the teacher.

Here was an excellent opportunity to thresh out a question of vital interest to all present, to differentiate between correct and incorrect tone production, but the opportunity was lost because the teacher did not really want comment but commendation of a vocal quality that seemed good to him.

Were it possible to standardize good vocal tone rather than vocal methods, I believe we should be nearer a solution of the problem.

The majority of singers before the public today are using about the same tone production with a greater or lesser degree of mastery. It is rare to hear one who steps out from the ranks with the voice of truth and the truth of voice.

Let the profession hearken to Mr. Witherspoon's call, the tolerant call of old, "Come, let us reason together."

KATHRYN CARYLNA.

New York, March 10, 1924.

## CINCINNATI FORCES GIVE MAHLER WORK

Perform "Song of the Earth"  
Under Reiner's Bâton  
—Other Concerts

By Philip Werthner

CINCINNATI, March 15.—The Cincinnati Symphony, in its tenth program of the season in Emery Auditorium on March 8 and 9, gave two works—Mahler's "Song of the Earth" and Beethoven's First Symphony. While Fritz Reiner, the conductor, is to be congratulated upon bringing the Mahler work to Cincinnati, the impression it left is that it is too tragic and spun out to too great a length. The third and fourth poems proved particularly effective in their beautiful and characteristic music. The vocal soloists were Alma Beck, contralto, and Dan Beddoe, tenor; and Mr. Reiner controlled his forces admirably in the difficult music. The Beethoven Symphony, coming after the Mahler composition was hailed with delight.

The Symphony Orchestra under Fritz Reiner gave its last concert of the season to children on March 11 in Emery Hall. The program was effectively explained by Thomas Kelly of the Conservatory, and consisted of the "Roman Carnival" by Berlioz, the "Funeral March of a Marionette" by Gounod and Beethoven's First Symphony, which had just been played at the regular symphony concert. All these numbers were well played.

The Matinée Musical Club gave a complimentary concert for the Community Center, at East High School on March 9. Lilian T. Plogstedt, organist, and Alma Betcher, pianist, played solos; the members sang, and the program closed with the 137th Psalm of Liszt, in which Mrs. Werthner took the solo part admirably to the accompaniment of violin, piano and organ.

A fine concert was given recently in the Odeon by the College of Music String Quartet, assisted by Frederick J. Hoffmann, pianist. The program consisted of the 'cello Sonata of Beethoven, Op. 69; the quartet for piano and strings, Op. 47, of Schumann, and the Quartet of Dvorak, Op. 96, which showed that it had been written in America. The quartet is composed of Emil Heermann, William M. Knox, Edward Kreiner and Walter Heermann. The ensemble was good and proved that they had been playing together a long time.

A trio composed of Ilse Huebner, pianist, from the College of Music; Ottelia Reiniger, violinist, from the Conservatory, and Maya Heermann, 'cellist, sister of the Heermann brothers of the symphony orchestra, gave a concert before the Elks body in Hamilton on March 12, with the assistance of Dell Kendall-Werthner, mezzo-soprano.

Laramie, Wyo., Acclaims Arthur Middleton

LARAMIE, WYO., March 15.—Arthur Middleton, baritone, was recently heard here in recital. He immediately won his audience, who recalled him repeatedly. His numbers were delivered with a tone of beautiful quality and interpretative force of remarkable felicity.



Photo by Odiorne, New Orleans

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Weepin' Mary  
Rock-a Mah Soul in de Buson ob Abriham  
He Never Said a Mumbli' Word  
Go Down, Moses  
Go Down, Death  
Samson and Dalili } Three very  
O, My Frien' Let Me } old "ballits"  
Tell You  
Calls of the 'Ti Marchands of New Orleans

### CREOLE NEGRO LOVE SONGS

Ai Suzette  
Lisette, to quitte la plaine  
Zizine  
Chère, mo lemmé toi

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# "TOKATYAN—

with his beautiful voice bids fair to become a real personality in the operatic world"—*New York Evening Post*.

"KEEP AN EYE ON HIM. . . ."—*New York Evening Post*.

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"ACHIEVED A DISTINCT SUCCESS. . . ."—*New York Telegraph*.

"ACQUITTED HIMSELF MORE THAN ACCEPTABLY. . . ."—*New York World*.

"MADE A GOOD IMPRESSION, MUSICALLY AND DRAMATICALLY. . . ."—*New York American*.

## "—A Wonderful Voice—"

### CAVALLERIA RUSTICANA

A voice of resonant tenor quality, with just enough of a baritone tinge to give it intensity.—*Brooklyn Eagle*, December 20, 1922.

A voice of rare quality, a voice that was even, velvety and at all times pleasing. His upper tones, particularly, proved appealing.—*Brooklyn Times*, December 20, 1922.

### ANIMA ALLEGRA

One of the most refreshingly unconventional members of the cast.—*New York American*, February 15, 1923.

The hit of the affair, as far as the singing actors go, is of course the Lucio of Armand Tokatyan. Not only did Mr. Tokatyan sing most agreeably, but played a comic part with a humor, a sprightliness, a dexterity rarely witnessed in opera at all, almost never from a tenor.—*The New York Evening Globe*, February 15, 1923.

Mr. Tokatyan wrote his name distinctly in the books of the judicious.—*New York Tribune*, February 15, 1923.

Few tenors can fall off a chair as well as he did and afterward sing a serenade of stage with excellent tone.—*New York Herald*, February 15, 1923.

But the one of the cast who really stood out, who, unless all signs fail, grasped a career in a single evening, is Armand Tokatyan, the new Armenian tenor of the Metropolitan Opera Company.—*Town Topics*, February 22, 1923.

His voice has a lovely quality and his use of it is very artistic.—*Brooklyn Daily Eagle*, February 28, 1923.

Tokatyan was singularly good in the amusing part of Lucio, in which he indicated that he decidedly has a future. Keep an eye on him.—*New York Evening Post*, February 15, 1923.

A youthful singer with a lovely lyric voice and a good comedy sense.—*New York Evening World*, February 15, 1923.

The surprise of the evening was Mr. Tokatyan. He blossomed out as a character actor, but with an amazingly fine voice, well handled, of lyric color and of admirable value. With grooming, he should go far at this house.—*New York World*, February 15, 1923.

Armand Tokatyan is genuinely amusing as the irrepressible Lucio and does some good singing.—*New York Evening Sun*, February 15, 1923.

Mr. Tokatyan added to his already flourishing laurels as the season's best singing comedian.—*New York Tribune*, March 16, 1923.

His voice has unusual charm and he uses it admirably.—*Brooklyn Times*, February 28, 1923.

### THAIS

The role of Nicias was well assigned to Armand Tokatyan, whose excellent French pronunciation gave special distinction. Tokatyan has a voice of exceptional clarity and he sings with ease and appreciation of the significance of his song.—*Philadelphia Record*, February 21, 1923.

This young man possesses a voice of unusual

richness and quality and uses it with taste.—*Brooklyn Daily Eagle*, January 3, 1923.

The handsome lad achieved a distinct success, disclosing again his very definite talents as an actor and lending to the part a distinctive and picturesque value which it has hitherto lacked.—*New York Telegraph*, February 28, 1923.

This young singer with his manly presence, his charming expressive face and beautiful voice, bids fair to become a real personality in the operatic world.—*New York Evening Post*, November 11, 1923.

Armand Tokatyan has a quality of voice precisely suited to the music of Nicias and he, too, gives to that role a vitalizing authority.—*Philadelphia Evening Star*, November 14, 1923.

Armand Tokatyan sang with fresh and sensuously beautiful tones the music of Nicias.—*Philadelphia North American*, November 14, 1923.

### BUTTERFLY

He was a very presentable lieutenant with a voice which was generally adequate with a pleasing quality of tone.—*New York Tribune*, December 16, 1923.

### ROMEO AND JULIET

He has a wonderful voice, mellow in its lower range, capable of remarkable expansion, so clear in its upper reaches that reminiscent thoughts of Bonci's best years were inevitable. It is a flawless voice, true to pitch, even in volume, flexible as a willow branch. There is not one among the tenors at the Metropolitan who gives such great promise as he.—*Brooklyn Times*, December 19, 1923.

Vocally he pleased. The Metropolitan does not lack promising young tenors for its Italian and French repertory and Tokatyan has made a most favorable impression since his first appearance in New York.—*Brooklyn Daily Eagle*, December 19, 1923.

The charm and lyric beauty of Tokatyan's tenor stood out throughout the musical evening.—*Brooklyn Standard Union*, December 19, 1923.

Armand Tokatyan proved a youthful and ardent lover in most excellent voice.—*New York Journal of Commerce*, January 19, 1924.

He made a good impression musically and dramatically and added visually in the picturesque ensembles.—*New York American*, January 16, 1924.

Acquitted himself more than acceptably. The music lies well in his voice and he makes a handsome young Montague.—*New York World*, January 31, 1924.

Mr. Tokatyan's youthful figure and bearing and his excellent stage sense are genuine assets that are supported by a voice of no mean unlike. Romeo's music suits it—his best singing was done in the balcony scene—there his singing was marked with passion, fervor, tenderness and grace.—*New York Evening World*.

### LA HABANERA

Armand Tokatyan's contributions as Pedro were of splendid quality and warmth.—*New York American*, December 29, 1923.

Mr. Tokatyan achieved some real dramatic effects with his brief existence and violent death of Pedro.—*New York Herald*, December 29, 1923.



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ARMAND TOKATYAN  
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## Monteux Conducts Program of French Works for Boston People's Symphony

Receives Ovation from Players and Audience—Bostonians Heard in Supplementary Concert—Flute Players and Music Lovers' Club Sponsor Programs — Recitalists Swell List of Events

BOSTON, March 17.—Pierre Monteux was guest conductor with the People's Symphony at the St. James Theater on Sunday afternoon, March 9. His program, devoted to French music, included the César Franck Symphony, Saint-Saëns' Suite "Algerienne," Debussy's "Prélude à l'Après-Midi d'un Faune" and Chabrier's Fête Polonaise from "Le Roi Malgré Lui." One of the largest audiences of the season attended the concert.

Mr. Monteux, conducting in his usual brilliant fashion, received an ovation from players and audience. He was the recipient of a wreath, tendered to him in appreciation of his kindness in devoting a well earned week of rest from his Boston Symphony activities to the rehearsals and concert with the People's Symphony. With characteristic thoughtfulness, Mr. Monteux bowed acknowledgment to Mr. Mollenhauer, to whose devoted efforts the continued existence and present status of the orchestra are due.

### Onegin Stirs Audience

Sigrid Onegin, an outstanding favorite with Boston audiences, sang at Symphony Hall on Sunday afternoon, March 9. The classics, French, German, Russian and American songs, were on her program. Her last group was devoted to spring songs as composed by Mozart, Schubert, Schumann, Rubinstein, Wolf and John H. Densmore.

Mme. Onegin again pleased with her opulent contralto voice, and stirred her large audience with her unquenchable, joyous ardor. Hers is a rare voice, a rare technic and musical style, and a rare personality. Michael Raucheisen played noteworthy accompaniments.

### Flute Players Give Concert

The Boston Flute Players' Club gave a concert at the Boston Art Club on Sunday afternoon, March 9. The program was arranged by Georges Laurent, the musical director of the club. With Jesus N. Sanroma at the piano, Mr. Laurent played Mozart's Andante and Allegro from the Concerto in D for flute and piano. The rest of the program was given up to the Fox-Burgin-Bedetti Trio, consisting of Felix Fox, piano; Richard Burgin, violin, and Jean Bedetti, 'cello. The trio played the Schumann Trio in G Minor and the Saint-Saëns Trio in F. Mr. Fox and Mr. Bedetti played the Jean Huré Sonata in F Sharp.

### Helen Stanley Sings

Helen Stanley, soprano, gave the last of a series of three musicales for the benefit of the Young Artists' Fund of the Massachusetts Federation of Music Clubs on Sunday evening, March 9, at the Copley-Plaza. Old Italian airs, German, French, English and American songs were on her program. These Mme. Stanley sang with keen interpretative insight, revealing a voice skillfully trained in the technic of song. In quality her voice was always pleasurable, no less in the dramatic moments than in moments when poetry and con-

templation ruled the song. Ellmer Zoller was an able accompanist.

For interlude, Marjorie Posselt, violinist, accompanied by her sister, Gladys Posselt, gave movements from the Vieuxtemps D Minor and Wieniawski D Minor Concertos and a Spanish Serenade by Chaminade-Kreisler. The young violinist played with warmth and breadth of tone, with technical skill and revealed a fine musical temperament in her interpretations. She was the winner of last year's Federation prize.

### Farrar in Recital

Geraldine Farrar, long unheard in Boston, sang at the Boston Opera House, before a crowded auditorium, on Sunday afternoon, March 9. She was assisted by Joseph Malkin, remembered as excellent first 'cellist formerly with the Boston Symphony, and by Claude Gonvierre, who accompanied with taste and showed no little skill as soloist.

### Monteux Forces Play

The Boston Symphony gave its fourth Monday evening supplementary concert in Symphony Hall on March 10. Mr. Monteux arranged his usual well-balanced program, calculated to please the audience which attends these concerts. Felix Fox, the well-known Boston pianist and pedagogue, played the Schumann Concerto for piano and orchestra with facile technic, tonal delicacy, with subtle rhythmic charm, and with a pervading graciousness of musical style.

### Music Lovers' Program

The Music Lovers' Club, Edith Noyes Greene, president, gave its monthly Tuesday morning musicale at Steinert Hall on March 11. Bernadette Kirby, accompanied by Florence Reed Soule, sang a group of songs. Elizabeth Siedoff gave interesting performances of unusual pieces for the piano, including a Rhapsody by Helen A. Clarke, dedicated to Miss Siedoff.

Maude Cuney Hare, pianist, and William H. Richardson, baritone, gave a group of songs from the Orient, in costumes representing Egypt, Arabia, Persia and Morocco. Minot A. Beale, violinist, and Walter Hansen, pianist, played John Alden Carpenter's Sonata in G and a group of violin pieces. Melvina Coté, accompanied by Evelyn

Murray Durgin, sang songs by Puccini, Chadwick and Kramer.

### Lillian Prudden in Songs

Lillian Prudden, soprano, at Jordan Hall on Tuesday evening, March 11, sang an unusual program including two Songs of the Hebrides, Stuart Mason's "Charlotte, si ton ame," a "Chant du Soir," by Frances Casadesus, and a group of Czechoslovak folk-songs, in national costume. Miss Prudden, the possessor of a soprano voice of sympathetic timbre, sang with unaffected charm of manner. Her pleasing interpretations were achieved with artless simplicity and sincerity rather than with straining after conscious or mannered effects. Katherine Nolan accompanied tastefully and for interlude played a group of solos for the organ.

### Sabatini and Robison

Carlo Sabatini, violinist, and Rulon Robison, tenor, gave a joint recital at Jordan Hall on Wednesday evening, March 12. Accompanied in capable manner by Arthur Fiedler, Mr. Sabatini displayed no little skill as a violinist. He showed feeling for his music and a capacity for giving it adequate technical expression.

Rulon Robison, already heard to advantage in concert and in opera, sang in his usual polished manner. He possesses a distinctly pleasing tenor voice, which he employs with technical and artistic discretion. Jesus N. Sanroma played skillful accompaniments.

Frederick Johnson, organist, gave a recital at Jordan Hall on Thursday evening, March 13. He played works by Bach, Clerambault, de Grigny, Franck, Jongen, Hollins, Bridge and Widor, and his work was characterized by unflinching tastefulness in registration. He performed with technical ease, especially in the difficult Toccata by Widor, bordering on virtuosity. At all times he disclosed a well-poised rhythmic sense and a genuinely musicianly feeling for change of pace. While most of the music was performed with dynamic restraint, he revealed a refinement of imagination in his color effects and in his interpretations. His audience was manifestly very enthusiastic, and several encores were added to the program.

HENRY LEVINE.

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## GRIFFES GROUP



### ★ LUCY GATES ★ JACOBINOFF ★ OLGA STEEB ★

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**LUCY GATES** world renown as one of the leading sopranos of the day. A love of fine ensemble work impelled her to join the Griffes Group. “*The most lusciously lovely voice to be heard, and a fine art of using it equalled by only two or three other living singers.*”—*New York Eve. Post.*

**OLGA STEEB** was spoken of in Berlin before the war as a “nine day wonder.” Her own country is coming to the recognition of the truth of this. Of a recent appearance with the Detroit Orchestra ’twas said: “*It is probable that few of the preceding concerts, if any, have had more genuine enjoyment for the audience.*”—*Detroit Journal.*

**JACOBINOFF** boasts the prestige of having appeared with practically all of the great orchestras both here and abroad. Of his latest appearance with the Philadelphia Orchestra the press reported: “*Jacobinoff has music in the very core of his being and he plays like one born to the instrument.*”—*Philadelphia Public Ledger.*

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### STAR DUST FROM A BIG BEAR OF A TOUR

*San Francisco Journal:* “Return of Talented Artists Welcomed by Music Lovers. The Griffes Group violinist gave a very interesting program yesterday afternoon at the Alice Seckels Matinee Musicale in the Ballroom of the Hotel St. Francis. None were strangers to this community and their return met with warm welcome.”

*Phoenix Republican:* “Although the artists were new to the majority of those who heard the program, the enjoyment was genuine and the applause untinted. The Griffes Group is made up of serious workers. One sees readily that each has a sincerity of purpose and no mean conception of art in its strictest interpretation.”

*Galveston Daily News:* “Taken as a Group or as individuals, considering the program as a whole or each number by itself, it was to the distinct credit of the Group of American artists appearing here last night under the auspices of the Girls’ Musical Club. All of the numbers were received most enthusiastically.”

*Memphis News Scimitar:* “Lovers of music enjoyed a rare feast last night, the occasion being the initial appearance of the Griffes Group. Each artist is sufficiently talented and gifted to be regarded as an attraction for the usual concert offering. The very unusualness of this concert and the fact that it brought such high class ensemble music was contributory to the rare enjoyment afforded the large audience.”

*Chattanooga Daily Times:* “If American independence and achievement in music and art, the avowed ‘creed’ of the Griffes Group is always as brilliantly and successfully espoused as it was by this gifted trio in concert last evening we need have no fear of our international standing along these lines, for these young artists simply took the heights by storm and made admiring prisoners of their captives. Mozart’s *Il Re Pastore* was a delightful close to a really thrilling program.”

*Fort Dodge Messenger:* “The Griffes Group appearing in concert last night as a number of the Community Course gave a most enjoyable performance and one that received enthusiastic applause from the crowd that filled the auditorium. Each member has received widespread notice and justifies their high standing in the concert field. Each is a talented and finished artist and together they gave one of the pleasing concerts heard in Fort Dodge.”

*La Crosse Tribune:* “The Griffes Group which gave a concert last night, proved to be among the finest and truest artists who have ever appeared in La Crosse. It is rare to attend a concert executed so perfectly as to merit the word ‘flawless’ but this belongs in that small class. The technical equipment of these three artists was more than equal to every occasion and besides this they possessed that rare and elusive thing without which nothing great was ever accomplished in music:—personality, and a lot of it. What surprises us is that the reputation of these artists should not be even greater than it is. We realize that a review should not sound like a rhapsody, but hard as we tried we could find nothing to criticize. It was about the finest concert the Normal School has ever brought, the audience seemed to think so too, for it was large and most enthusiastic.”

*Winnipeg Free Press:* “High Standard Shown at Griffes Concert. Making their first appearance before a Winnipeg audience, the Griffes Group last night provided a most pleasing program for a large audience under the auspices of the Woman’s Musical Club. The standard of the performance was high and the results much appreciated.”



## CHURCH ORGAN DEDICATED

Visitors to Grand Rapids Give Recitals on \$50,000 Instrument

GRAND RAPIDS, MICH., March 15.—Three visiting organists now have given concerts on the new \$50,000 Skinner organ in the \$800,000 Fountain Street Baptist Church, just dedicated. Chandler Goldthwaite of New York, formerly Municipal Organist of Minneapolis, spent three weeks here playing for the dedication services. Horace Whitehouse of Indianapolis, president and musical director of the Indiana College of Music and Fine Arts, played on March 2 and 3 and Emory L. Gallup of Chicago, organist and choirmaster of St. Chrysostom's Protestant Episcopal Church on March 9 and 10. William A. Jack of Grand Rapids, one of the three donors of the organ, has offered to contribute up to \$5,000 a year for ten years as salary for an organist for this church.

Three free concerts have been given on recent Sunday afternoons at St. Cecilia Auditorium, in the thirteenth annual series of free Sunday concerts arranged by the St. Cecilia Society. The feature of one program was the playing of the orchestra of Union High School, conducted by George E. Amos. The orchestra of Central High School, conducted by Karl Wecker, played on March 2, and the orchestra of South High School, conducted by Forrest L. Buchtel, on March 9, when the program included a movement from the Mozart Symphony in E Flat and another from Haydn's Second Symphony in D. The Holland Male Chorus sang under the baton of William Van Gemert; songs were given by Dorothy Shirley Freeman, soprano, and Mrs. Loren J. Staples, contralto, and the Bell String Quartet, comprising Charles Bell, Thelma Anton, Ruth Bell and Charles Plasman, also contributed to the program. Mrs. Joseph A. Michaelson was chairman for the series and the chairman of the day for the three concerts were Cornelia Hopkins, Bertha Kutsche and Mrs. Clarence U. Clark.

VICTOR HENDERSON.

## Cleveland Observes Smetana Centenary With Performance of Symphonic Cycle

Sokoloff Conducts Orchestra and 2,000 Czechoslovakians Are Stirred by National Music—Pianist Makes Début at Singers' Club Concert—Other Events

CLEVELAND, March 14.—More than 2,000 Czechoslovakians assembled in Masonic Hall on Sunday, March 9, to celebrate the hundredth anniversary of the birth of Bedrich Smetana. The Cleveland Orchestra was engaged by these loyal fellow-countrymen of the composer, and his cycle of symphonic poems, entitled "My Country" was performed for the first time in America.

Under Nikolai Sokoloff, the six descriptive tone poems were vividly presented. The rich scores sang the legends of old Bohemia, its life, scenes and romance. The titles given the poems are: "The Rock of Vysehrad"; "Vltava—The River"; "Sarka—The Bohemian Amazon"; "From Bohemia's Grove and Field"; "Tabor," and "Blanik."

The orchestra responded with keen intuition to Mr. Sokoloff's authoritative reading and the large audience stood and applauded for some minutes at the close of the program.

The Singers' Club presented the second concert in the thirty-first season of the organization on March 13 in Masonic Hall. An audience that almost filled the hall greeted this chorus of one hundred men.

Alma Schirmer, young Cleveland pianist, made her professional début at this concert. Miss Schirmer, who is a pupil of Franklyn Carnahan, played the Schumann Sonata in G Minor, Op. 22, with unusual skill and authority for her years. And in a group, later in the program, added a Saint-Saëns' Toccata; Chopin's Nocturne, No. 5, and the Thirteenth Rhapsody by Liszt.

Edwin Arthur Kraft and his men sang a group of songs. Two chorales by Bach and a motet by Palestrina,

"Ecce, Quo Modo Moritur," began the program. Two songs in lighter moods by the old English composers, Thomas Morley and Thomas Weelkes, in a cappella followed. Handel's "Ask If Yon Damask Rose Be Sweet" was given delightfully. The most effective work of the evening was done in Cyril Jenkins, "The Yarn of the Loch Achray" based on a gruesome ballad of the sea by John Masefield.

Incidental solos were sung by E. W. Gressle, tenor, and Harry M. Dunham, bass, and splendid two-piano accompaniments were played by Edwin L. Bottle and J. Van Dyke Miller.

A delightful recital of an informal nature was given at the Cleveland Institute of Music last week when Mr. and Mrs. Roger Sessions presented "The Black Maskers." Mr. Sessions, who is instructor of theory and music at the Institute, has written incidental music for this work of Andreyev's. It was performed for the first time at Smith College last spring. The Cleveland presentation was made for the faculty of the Institute and a few friends.

Tchaikovsky was the subject of Douglas Moore's fifth lecture at the Museum of Art last Sunday. Several songs were given by Edna Strong Bowerfind.

A musicale at the Women's Club last Saturday presented Miss Bowerfind in several groups of songs. Admirable accompaniments were played by Leona Zottman Streich.

Following her recent successful recital in Aeolian Hall, Anna Graham Harris, contralto, was heard in concert before the Concourse Club of Palmerton, Pa., on March 5.

## EASTON HAILS SYMPHONY

Women's Choir Gives Program of French Folk-Music

EASTON, PA., March 15.—The Easton Symphony was acclaimed in its third concert for the season on March 7. The vocal soloist was Mrs. James G. Stradling, contralto. Solo parts in the orchestral program were taken by Harvey Freeman, violinist, and Louis Schuessler, cellist.

The Woman's Club chorus gave a recital of French folk-music, assisted by Miriam Saurel of New York and Mrs. Lynn Perry of Easton, sopranos, and Earle D. Laros, pianist.

An organ recital was given in the Colton Memorial Chapel of Lafayette College, on March 9, by Thomas E. Yerger, College organist, assisted by Esther Yerger, soprano, and Pauline Michel, violinist.

MARGARET H. CLYDE.

Maria Jeritza's fall and spring tours for next season are already ninety per cent booked, according to an announcement by her managers, the Metropolitan Musical Bureau. Among the cities which she will visit are Baltimore, Montclair, Reading, Bangor, Portland, Toronto, Boston, Detroit, Chattanooga, Atlanta, Dayton, Youngstown, Pittsburgh, Houston, Tulsa, Kansas City, Chicago, Minneapolis, Denver and San Francisco.

Paul Kochanski, violinist, and Felix Salmond, cellist, will play the Brahms Double Concerto for Violin and Cello at the final pair of concerts of the New York Symphony in Carnegie Hall on March 27 and 28.

Mary Mellish, soprano of the Metropolitan, has been engaged to sing with the Orpheus Glee Club of Ridgewood, N. J., on April 25, and will appear on the following evening with the Orpheus Glee Club of Flushing, L. I.

Emma Roberts, contralto, gave a recital recently at the House of the Pines in Norton, Mass. She was recalled for fifteen encores.

Fraser Gange, Scots baritone, who was heard recently in a successful New York recital, will fulfill engagements in the near future in Baltimore and Montreal.



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Aug. 4—Denver, Colorado, two weeks, Management, John C. Wilcox.

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## BRUNO ZIRATO BANKRUPT

## Caruso's Secretary Files Voluntary Petition in New York

Stating his liabilities at \$3,010 and his assets at \$404, Bruno Zirato, formerly secretary to Caruso, filed a voluntary petition in bankruptcy in the United States District Court, New York, last week. Mrs. Ernest A. Ingram, formerly Mrs. Enrico Caruso, is listed among the creditors, with a claim of \$1,000.

The petition describes Mr. Zirato as business manager. He acts in that capacity for the *Musical Digest*, in the publication of which he is associated with Pierre V. R. Key. Mr. Zirato and Mr. Key collaborated in a biography of Caruso. Mrs. Zirato (Nina Morgana) is a soprano of the Metropolitan Opera Company.

## Hear Boston Artists in Musicales

BOSTON, March 15.—Mr. and Mrs. George Hawley gave a musicale on March 9, in which Dorothy Fairbanks, soprano; Richard Burgin, violinist, and Albert Snow, organist, and Mrs. Dudley Fitts and Samuel Goldberg, accompanists, took part. Governor Cox, Felix Salmond, English 'cellist; Helen Stanley, soprano; Ellmer Zoller and Wendell H. Luce, were among the guests.

W. J. P.

## "Evening of Psalms" in Keene, N. H.

BOSTON, March 15.—Gladys de Almeida of Boston, soprano, was one of the contributing artists at an Evening of Psalms given in the Court Street Congregational Church, Keene, N. H., on March 9, under the auspices of the Court Street Choral Club, and directed by Arthur T. Coogan. Other artists were Mildred E. Strout, mezzo-soprano; Harry W. Davis, tenor, and Arthur Ballance of Springfield, Mass., baritone.

W. J. P.

The Grand Opera Trio, composed of Helen Stanley, soprano; Paul Althouse, tenor, and Arthur Middleton, baritone, has been organized for a series of concerts next season.

## Brevities and Oddities in the Week's News

At the British Empire Exhibition, to be held in London this summer, the Imperial Choir of 10,000 singers will sing to the accompaniment of some 500 orchestral players. The scores to be used in the six concerts in which this mammoth musical body will be heard, weigh fully twenty tons, according to a special dispatch to the *New York Herald*. Some 2000 singers are already engaged in rehearsal, it is said.

The first radio program from Great Britain to be heard in the United States was sent on the evening of March 13 from the Hotel Savoy in London. The strains of a band were picked up at Hempstead, L. I., by Mrs. Arthur H. Lynch, wife of the editor of *Radio Broadcast*. Other reports from Toronto, Cincinnati and Covington, Ky., indicate that some of the program was heard in these places. Eight British high-power sending stations combined in a single system to send the program.

The apartment of Pope Pius in the Vatican has recently been provided with a wireless receiving set, according to an Associated Press dispatch dated March 10. Simultaneously an amateur broadcasting station has been established in the Palazzo Alfieri in Rome—the first of its kind in Italy.

Musicians in fifteen Berlin theaters went on strike just before the curtains rose on the evening of March 16, according to a copyrighted dispatch to the *New York Times*. The strikers are said to have gone immediately to the managers, stating that they would not play unless their salaries were immediately doubled. Because of the impatience of the auditors to begin the performances, the managers granted the increase. The old daily rate was four and a half marks (presumably gold marks, worth a quarter a piece).

## Leginska to Conduct Orchestras Abroad

Ethel Leginska, pianist and composer, who sailed for Europe last week at the completion of her five months' tour of this country, will appear in a series of interesting engagements abroad in the next few months. Besides playing with leading orchestras, she will conduct some thirty symphony concerts, including appearances with the Berlin Philharmonic, the Queen's Hall Orchestra and Sir Henry Wood's Orchestra of London. The programs will comprise works of Beethoven, Mozart, Strauss and several of her own symphonic compositions. Miss Leginska is accompanied abroad by several of her talented pupils and will return to America about Jan. 1 for another extensive tour under the management of Haensel & Jones.

Marie Sundelius, soprano, will appear with the Boston Symphony in a performance of Beethoven's Ninth Symphony on March 30. This will be her second appearance in Boston this season.

## Kathryn Platt Gunn Plays in Amityville

Kathryn Platt Gunn, violinist, assisted by Betty Schuleene, pianist, gave her third recital in the Presbyterian Church at Amityville, L. I., recently. Her program included compositions by Hubay, Kreisler, Brahms, Pilzer and Beethoven. Miss Gunn played at Trinity Church, New York, on March 16 and was scheduled to give a joint recital this week with John Finnegan, tenor, in Wilmington, Del.

## Composers' League Plans Final Concert

The League of Composers will give its final concert of the season at the Klaw Theater on the evening of March 23. As announced last week a feature will be the American Première of Stravinsky's "L'Histoire du Soldat." There will be songs by Michel Gniessin, a string quartet by Alexander Tansman, a group of songs by Franco Alfano, and a work for chamber orchestra and voice by Poulenc.

## DISPUTE ART CENTER PLAN

## Opponents of Park Site Send Protests to Albany

Coincidentally with the dispatch to Albany, last week of the bill to enable the Central Park site at the corner of Seventh Avenue and Fifty-ninth Street, to be taken for the proposed art center, opponents of the measure developed a campaign of opposition to the use of any portion of the park for this purpose. The Merchants' Association sent telegrams of protest to Governor Smith, Speaker Machold and others; and a message to the Governor was also dispatched after a meeting at which were represented the Fifth Avenue Association, Municipal Art Society, Women's League for the Protection of Riverside Drive Park, American Society of Landscape Architects, New York City Gardens Club and Citizens' Union. This message was signed by William B. Roulstone, chairman of the Committee on Parks of the Parks and Playgrounds Association, of which George Gordon Battle is president.

A resolution proposed to the Board of Aldermen by Alderman Bruce M. Falconer, in opposition to the Park site, was sent to the Rules Committee for consideration.

The American Association of Lovers of Music has written to the Board of Estimate suggesting, in view of the opposition to the use of Central Park, that an alternative site at the foot of Riverside Drive, from West Seventy-first Street to West Seventy-fourth Street, be considered.

## Brunswick Dealers Entertain Members of Cleveland Orchestra

CLEVELAND, March 15.—The Cleveland Orchestra, which has recently joined the ranks of the Brunswick artists, was given a reception by 400 Brunswick dealers in the Cleveland district upon the recent return from London of Nikolai Sokoloff, conductor of the orchestra. As a prelude to a frolicsome evening the orchestra played Tchaikovsky's 1812 Overture, which was the first record made by this organization.



What the critics had to say about

WALTER LEARY, Baritone

and

JAMES BREAKKEY, Pianist

in their JOINT RECITAL at

AEOLIAN HALL, N. Y., on March 4th, 1924



## NEW YORK TIMES:

The Singer's rich, resonant voice, little hampered by the embarrassment of a debut, was effective in Lully's "Bois Epais" in German Lieder and English songs by Griffes and Taylor.

## NEW YORK HERALD—W. J. Henderson:

Mr. Leary disclosed a serviceable voice of agreeable quality, generally well produced and especially in the upper register—his diction was clear and intelligible.

## NEW YORK TELEGRAM &amp; EVENING MAIL:

Mr. Leary has a good voice and sang with spirit and carefully considered expression.

## THE EVENING WORLD—Frank H. Warren:

Mr. Leary in German, French and English songs disclosed a voice of agreeable texture, a cultivated singing style and good diction.

## MUSICAL AMERICA:

Mr. Leary has a serviceable baritone voice, fairly strong and resonant, and well produced. He interprets his numbers simply and without straining after emotional effects.

## NEW YORK TIMES:

The pianist showed sustained tone, flexible wrist and scale.

## NEW YORK HERALD—W. J. Henderson:

Mr. Breakkey performed on the piano with much vigor and brilliancy.

## NEW YORK TRIBUNE:

Mr. Breakkey, playing Dohnany, Medtner, Debussy, Rachmaninoff and Liszt, combined ample vigor and considerable coloring with technical skill.

## MUSICAL AMERICA:

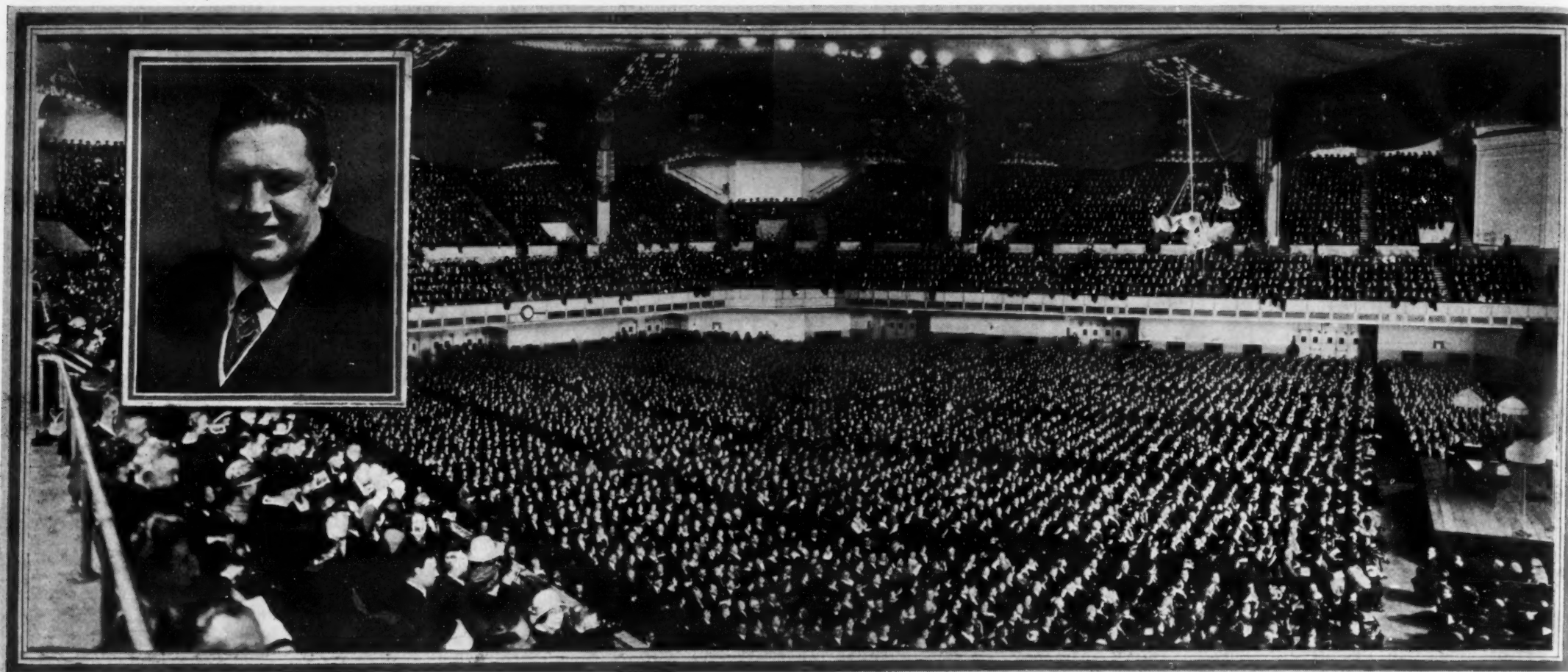
Mr. Breakkey contributed the first group, playing Mozart's Pastoral and Variations, Beethoven's "Country Dances," Chopin's Impromptu, Op. 36, and a Rigaudon by Raff. This young pianist plays simply, with clarity and restrained expression, and with a delicacy and crisp rhythm well suited to such works as the Mozart and Beethoven. He performed the brilliant movement by Raff with much assurance and good command of contrast.

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# San Francisco Throng Fills Auditorium to Hear McCormack



The Great Audience Which Greeted John McCormack in the Huge Civic Auditorium in San Francisco, When He Gave a Recital There on March 2. It Is Estimated That 13,000 Persons Were Present, and That 5000 Others Were Turned Away. Inset: A Portrait of Mr. McCormack

SAN FRANCISCO, March 15.—John McCormack, now on tour of the Pacific Coast, has been greeted by audiences limited only by the capacity of the concert halls in which he sang. He

faced one of the largest audiences of his career in the huge Civic Auditorium in San Francisco on March 2. It is estimated that more than 13,000 persons were present, and that about 5000 others were unable to obtain admission. The

receipts from this recital are said to be approximately \$24,000, a figure which brings it among the record American concerts. In Los Angeles, Mr. McCormack appeared four times to capacity audiences—in itself a record, as never

before in that city, it is stated, has any artist given four recitals in the same season. He also sang in Pasadena, Long Beach, in El Paso and San Diego. His Southern California tour was under the management of L. E. Behymer.

## SEATTLE WELCOMES ARTIST VISITORS

Maria Ivogün in Local Début—Mme. Schnitzer among Recitalists

By David Scheetz Craig

SEATTLE, March 15.—A number of well-known artists have recently visited Seattle. Maria Ivogün, coloratura soprano, made a fine impression at her first concert in this city, under the local direction of Wallace MacMurray, on March 4. Miss Ivogün sang with delightful lyricism. The accompanist was Seidler Winkler.

Germaine Schnitzer, pianist, made a successful appearance under the auspices of the Federation of Women's Clubs before a large and enthusiastic audience on March 3. The assisting artist was Mary Louise Roderick, soprano. Robert Turner was at the piano, and a violin obbligato was played by Ted Turner.

Josef Rosenblatt, cantor-tenor, was heard in concert by a large and appreciative audience on March 2.

A color-organ program was given by Thomas Wilfred, inventor of the "Clavilux," the Cornish Theater being filled three times by those eager to see Mr. Wilfred's invention.

The engagement of Theodore Spiering, violinist and conductor; Adolf Bolm, ballet master, and Alexander Sklarevski, pianist, as guest teachers for the Cornish School has been announced by Nellie C. Cornish, director. The summer term will begin July 7 and continue until Aug. 30.

Children from the music education classes of the Cornish School presented their annual public demonstration in the school auditorium on March 8.

The Women's Ensemble of the University of Washington gave a matinee musical, under the direction of Irving M. Glen, dean of the College of Fine Arts, on March 9. Good tone and balance were displayed in the spirited program. Katherine Flood, pianist, and Olga England, contralto, were creditable soloists, and Kathleen Munro was the accompanist.

Louise Van Ogle, in anticipation of the engagement of the Chicago Civic Opera Company, gave an illustrated lecture on "Boris Godounoff," under the auspices of the Faculty Women's Club of the University of Washington, on March 3.

The Thursday Musical Club gave a "Seattle Composers' Day," March 6, and the members interpreted the works of Katherine Glen, Marian Coryell, Amy Worth, Ella R. Woodmansee, Dent Mowrey, James Hamilton Howe and Claude Madden.

## NATIONAL MUSIC TEACHERS ELECT OFFICERS FOR 1924

Leon R. Maxwell of New Orleans to Be President—St. Louis Bids for Next Convention

Leon R. Maxwell of Newcomb College, New Orleans, has been elected president of the Music Teachers' National Association for 1924. William Benbow, Buffalo, N. Y., is vice-president; Donald M. Swarthout, University of Kansas, Lawrence, Kan., secretary; Waldo S. Pratt, Hartford, Conn., treasurer, and Karl W. Gehrken, Oberlin Conservatory, Oberlin, Ohio, editor.

Owing to the absence of a quorum of the executive committee at the annual meeting held in Pittsburgh last December, the elections were conducted by mail.

Three new members of the executive committee were appointed in Pittsburgh to serve for three years, these being Harold L. Butler, Syracuse University, Syracuse, N. Y.; Earl Moore, University School of Music, Ann Arbor, Mich., and Ernst Krohn, St. Louis. They will take the places made vacant by the expiration of the terms of Rosseter G. Cole, Chicago; George C. Gow, Vassar, Poughkeepsie, N. Y., and Francis L. York, Detroit. Counselors elected for the year 1924 as part of the executive committee were the following: P. C. Lutkin, Evanston, Ill.; Robert G. McCutchan, Greencastle, Ind.; Leon R. Maxwell, New Orleans; Waldo S. Pratt, Hartford, Conn.; Karl W. Gehrken, Oberlin, Ohio, and Donald M. Swarthout, Lawrence, Kan.

It was deemed best that the forty-sixth annual meeting should be held at some point in the Middle West, Kansas City and St. Louis being the strongest claimants. St. Louis, backed by the aggressive interest of the Musicians' Guild, went officially on record as pledging 100 members for 1924 at \$4 each to insure the financial success of the convention. The Chamber of Commerce of St. Louis, as well as all musical organizations and musical interests of the city, have pledged the fullest possible support toward making the next meeting, if possible, a record-breaker in every way.

The exact date for the three days' session has not been fully determined. Suggestion has been made that the first week

in December would be worth trying, but the general sentiment seems to be for the holiday dates which this year would make the meetings fall on Dec. 29, 30 and 31.

## "WALKÜRE" SUNG IN PHILADELPHIA

New Metropolitan Artists Impress—Stokowski Presents Celtic Works

By H. T. Craven

PHILADELPHIA, March 17.—The fine quality of the performance of "Walküre," given by the Metropolitan Opera Company in the Academy of Music last Tuesday evening, recalled those days of high achievement in which the Broadway institution possessed one of the great Wagnerian companies of the world. There are gratifying evidences today that Mr. Gatti-Casazza is engaged in reconstituting and "reconditioning" his German division, and it is sincerely to be hoped that the strengthening of this wing will eventually render possible a complete production of the "Ring" by the best artists available. The marked favor with which the magnificent "Walküre" was received last week suggests that the revived "Siegfried" should be brought over here before the regular subscription season closes.

Karin Branzell, the new *Brünnhilde*, effecting her first appearance in this city, sang with a lyricism marked by noble beauty of tone and lustrous dramatic coloring. Pictorially she was one of the most satisfying incumbents of the title-role seen in Philadelphia in many seasons, having grace, youth and majesty of bearing as signal factors of appeal.

Epic eloquence characterized the superb *Wotan* of Friedrich Schorr, last seen here with the ill-fated Wagnerian organization. Not since Van Rooy has there been submitted at the Academy so moving and effective an interpretation of the rôle around which revolve the gigantic tragedy of the gods. Curt Taucher proved an admirable *Siegfried* and Elisabeth Rethberg contributed some of the finest singing furnished here this year by any of Mr. Gatti's feminine stars. Her *Sieglinde* was a creation of touching dramatic and lyric loveliness. William Gustafson was an adequate, though somewhat light-voiced *Hunding*, and Marion Telva substituted ably as *Fricka* for Jeanne Gordon, originally billed. The Valkyries were well repre-

sented by Meses. Mellish, Wells, Robertson, Perini, Telva, Wakefield, Anthony and Howard. Artur Bodanzky conducted in stirring style. Neither scenery nor lighting betrayed an evidence of improvements in stage effects within the last quarter of a century.

Celtic music predominated at the Philadelphia Orchestra concerts of Friday afternoon and Saturday evening in the Academy last week. The "Roi d'Ys" Overture of Lalo was included to round out a program which brought Herbert's Irish Rhapsody and Stanford's Irish Symphony. Although perhaps not of the weightiest consequence, there is much delightful writing in both these works, and none of their beauties escaped Mr. Stokowski. The soloist was Hulda Lashanska, who sang an aria from "The Magic Flute" and "Depuis le Jour" from "Louise," in which poetic imagination and interpretative assets were conspicuously displayed.

## NEW ORLEANS HEARS SAN CARLO SINGERS

De Gogorza and Spalding in Joint Concert—Former Resident Appears

By Helen Pitkin Schertz

NEW ORLEANS, March 15.—The San Carlo Opera Company opened a two weeks' season here on March 9 with "Aida." An immense audience evinced its satisfaction in rounds of applause. Bianca Saroya sang the title part with great feeling, achieving fine effect in the "Ritorna Vincitor" aria. Manuel Salazar sang *Radames* with good effect. Stella DeMette as *Amneris* gave an excellent performance. Pietro De Biasi as *Ramfis* and Votale Cervi as the *King* proved effective. Mario Basiola sang the part of *Amonasro* as it has seldom been sung here, in a large voice of resonant and mellow quality. Carlo Peroni conducted.

Emilio de Gogorza, baritone, and Albert Spalding, violinist, were the joint stars of a recital at Jerusalem Temple on March 10, the last of the Pearce concert series of the present season. Mr. Spalding showed refinement and finish in all he played. Corelli's "La Follia" was brilliantly performed.

Mr. De Gogorza opened the program with "Diane Impitoyable" by Gluck, in which broad phrasing, dignity and power made a profound impression.



## Do Music-Lovers Stay at Home When Concerts Are Broadcast by Radio?

SINCE the development of radio broadcasting, various opinions have been expressed about its likely effects upon attendances at musical events. It was recently reported that a considerable number of tickets had been returned to a box office in Boston following an announcement that a recital would be broadcast. Although no confirmation could be obtained in this particular instance, managers are not neglecting the situation.

When the attention of George Engles, president of the New York Music Managers' Association, was drawn to the report from Boston, he said that he knew

of no case of the kind having occurred but he believed it to be within the bounds of possibility.

"It would take a concert with a big advance sale," he said, "to furnish definite figures on the effect of radio on concert-going. If a concert of this sort were to be announced for broadcasting, I believe that such a result could be expected. The New York managers have only been able to trace the influence of the radio by questions at the box-office. At Carnegie Hall people continually ask if the concert is to be broadcast before they buy tickets.

"This winter we broadcast Mr. Damrosch's Beethoven Cycle lectures. They were free to our subscribers, so we thought that since we were not losing anything we would attempt to reach a larger audience. A great many of the New York Symphony subscribers returned the tickets we sent them, saying that they would listen to the lectures over the radio. Now, if they will not go out to listen to a free program, do you think they will pay for a concert they can hear for nothing at home?"

Mr. Engles believes that if the smaller artists are paid for broadcasting they should broadcast, but that no fee would equal the loss that any of the artists who always sell out houses would suffer from radio concerts.

"I don't think," he said, "that any one could pay McCormack or Kreisler or Paderewski or Galli-Curci enough to compensate them for the loss that the broadcasting of their concerts would entail."

### Bach Exhibit in Newark Library

NEWARK, N. J., March 17.—The first music exhibit by the Newark Public Library deals entirely with the life, the works, and the period of Johann Sebastian Bach. On March 28 a Bach concert will be given by pupils and alumni of the South Side High School under the direction of Philip Gordon. Some 125 students will participate and some rarely heard works will be performed.

## Ganz Reappointed to Lead St. Louis Symphony for Another Three Years

ST. LOUIS, March 15.—Rudolph Ganz has been definitely reengaged as conductor of the St. Louis Symphony for three years.

He is just completing his first term of three years in this post, to which he was appointed on March 26, 1921, in succession to the late Max Zach. Mr. Ganz first appeared with the orchestra as its permanent conductor at the St. Louis Coliseum in November of that year, and was enthusiastically welcomed by an audience of 5000 persons, the Mayor, H. W. Kiel, adding his greetings in a speech on that occasion.

The value of the services rendered by Mr. Ganz to the cause of music in St. Louis has been well established during

the past three years. He has thoroughly shown his fitness for the post of conductor, and proved his catholicity of taste in the choice of classical and modern music for his programs. In this breadth of vision, he followed the policy he had marked out for himself long before when he set out upon his career as a concert pianist—a field in which he has gained high reputation in America and Europe.

Mr. Ganz, who was born in Zurich in 1877, and studied on the continent, came to America in 1900, and, upon resuming his concert work, promptly took a leading place as a pianist, noted for his staunch championship of the modern composers, especially of the American and French Schools.

### President Coolidge Joins New York Philharmonic as Honorary Associate

PRESIDENT COOLIDGE has become an honorary associate of the New York Philharmonic, according to an announcement last week by Clarence H. Mackay, chairman of the board of directors. In accepting the society's invitation, the President in a letter to Mr. Mackay said: "Entertaining, as I long have, a high opinion of the contributions of this splendid organization to the cause of American musical culture, I am delighted to accept. I will be glad to have you communicate to your associates on the board of directors the assurance of my very real pleasure in accepting this relationship." President Coolidge is the first to be made an honorary associate since 1900. Among those who were so honored in the last century were Vieuxtemps, in 1843; Mendelssohn, Jenny Lind, Thalberg, Liszt, Wagner, Rubinstein, Dvorak, Theodore Thomas and Edwin Booth.

### Urge Adoption of "Star-Spangled Banner" as National Anthem

WASHINGTON, March 19.—Senator Shipstead of Minnesota has presented in the Senate a petition of the Veterans of Foreign Wars of St. Paul, Minn., urging that legislation be enacted to make the "Star-Spangled Banner" the official American national anthem. The petition was referred to the Senate Committee on Library. A petition to this effect has also been presented in the House of Representatives by Representative Temple, of Pennsylvania, from the Washington County Chapter, Daughters of the American Revolution.

A. T. MARKS

### Munsey Transfers New York Critics

Paul Morris, formerly music critic of the *Telegram*, who, since the combination of that paper with the *Mail*, has shared the critical duties with Pitts Sanborn, last year chosen critic of the *Mail*, has been transferred to Frank Munsey's other evening paper, the *Sun*. Gilbert Gabriel, music critic of the *Sun*, will be general director of its music and dramatic departments and Pitts Sanborn will remain as critic of the *Telegram-Mail*.

### New York to Install Municipal Radio

The City of New York has bought a 1000-watt broadcasting plant from the Westinghouse Electric Company, which will be installed in the Municipal Building by May 15, according to an announcement made by Grover A. Whalen, Commissioner of Plant and Structures. The station, which is as powerful as WEA, has been contracted for by the city as a result of the controversy over the alleged radio monopoly, Mr. Whalen said. Amplifiers will be installed in the six or seven principal New York parks, and concerts and public events will be broadcast by the municipal government.

### Chah-Mouradian Gives Recital

BOSTON, March 15.—A. Chah-Mouradian, tenor, gave a concert in Franklin Union Hall on March 9, and was received with marked favor by a large audience. He was assisted by Mrs. R. Zulalian, mezzo-soprano and Allesandro Niccoli, violinist. Minnie Stratton-Watson was accompanist.

W. J. P.

"HER VOICE, FREE FROM ALL THROATINESS, IS AGREEABLY PURE AND HAS A VIBRANT SONORITY DUE TO REAL HEAD RESONANCE, THE SECRET OF ALL VOCAL BEAUTY."

—HENRY T. FINCK IN NEW YORK EVENING POST, FEB. 27, 1924

# ANNA GRAHAM HARRIS

CONTRALTO

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AEOLIAN HALL FEBRUARY 26, 1924

### WHAT THE CRITICS SAID:



Yesterday afternoon in Aeolian Hall was heard a genuine artist—Anna Graham Harris—who gave real pleasure to her considerable audience. For patriotic, as well as artistic reasons, she had on her program two of our own Edward MacDowell's charming songs, "The Blue Bell" and that glorious mood picture, "The Sea." Her voice, free from all throatiness, is agreeably pure and has a vibrant sonority due to real head resonance, the secret of all vocal beauty. It was a real pleasure to hear the classical songs by Sarti, Handel and Haydn, and a group of Brahms' songs. Handel's "Come and Trip It" as sung by her had a tremendous

"go," but even more remarkable was the real gloom she put in Brahms' "Todessehnen."

Henry T. Finck in New York Evening Post, Feb. 27, 1924.

She sang an interesting list drawn from the rare old Italian and English songs, German romances, French ballads and others by American composers. She has a pleasing, unaffected style and considerable assurance, qualities that have their value to their interpreter.

New York American, Feb. 27, 1924

Miss Harris displayed a voice rich in quality, of opulent coloring and possessed of plenty of volume.

New York Herald, Feb. 27, 1924

A singer of rare quality, a voice of adequate range, and a tone usually clear and smooth.

New York Tribune, Feb. 27, 1924

Brightness of tone and vivacity of interpretation.

New York Times, Feb. 27, 1924

Anna Graham Harris sang with pleasing tonal quality . . . convinced her audience of certain sincerity in her purpose.

New York Sun and Globe, Feb. 27, 1924

Sang with smoothness and with assurance.

New York Telegram and Mail, Feb. 27, 1924

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THE MUSICAL  
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## Eastern Supervisors Hear Inspiring Addresses at Conference in Rochester

[Continued from page 1]

product shall be a community asset. As you attend our demonstrations and visit our music classes at work in the schools, do not think that we are offering them in absolute complacency, or in the belief that we have solved any problems. We are open to suggestions, and we have all come together to exchange experiences in this conference and to help each other."

The program opened with a concert by the Little Symphony, conducted by Jay W. Fay, supervisor of instrumental music in the Rochester schools, and was composed of the best players in the High Schools. This was the orchestra's first appearance in public, and it was enthusiastically welcomed.

Dr. Livingston Farrand, president of Cornell University, spoke briefly on the cultural side of music and its necessary place in the curriculum of any school pretending to function in developing well-rounded American citizens. He pointed out that music had played a far greater part in the development of civilization than people realized.

Part of the day was devoted to demonstrations of regular class work in some of the grade schools, and the delegates, as guests of the Tuesday Musicales, attended the concert of the Rochester Philharmonic under the baton of Mr. Coates at the Eastman Theater. Demonstrations of vocal and instrumental work done in the Junior High Schools engaged their interest at the Monroe Junior High School in the evening.

Those conducting the vocal groups were Frank Showers, Eva Wannemacher, Elmer Hintz, Marie O'Brien and Flora Fletcher. The instrumental conductors were Mr. Fay, Sherman A. Clute, Helen Garvin, Elmer Hintz and Lewis J. Marsh. All the schools made an excellent showing. Following the demonstration a reception and dance were given at the Seneca Hotel.

### Officers Elected

Thursday morning was devoted to demonstrations in more of the grade schools and the high schools. The program in the afternoon at the Seneca was opened by numbers given by the West High School Orchestra, Mr. Clute conducting. The annual business meeting followed, when the following officers were elected: Richard Grant of State College, Pa., president; William J. Short of Northampton, Mass., first vice-president; Laura Bryan of Ithaca, N. Y., second vice-president; Bethridge Tucker of Nutley, N. J., secretary; Russell Carter of Albany, treasurer; Ruth Strom of Wilmington, Del., and Pauline A. Meyer of New Britain, Conn., directors.

This meeting was followed by a concert given by the High School Alumnae Choral Club, Ithaca, N. Y., Laura Bryan, conductor. Olive Jones, president of the National Educational Association, made an address, stressing the necessity for the cultural side of education. Acting on the suggestion of Miss Jones, the delegates sent a telegram to Washington, urging the passage of the Teachers' Salary Bill.

A demonstration of voice testing was given by James D. Price of Hartford, Conn., and an Eighth Grade Chorus from a number of the schools, with Charles H. Miller of Rochester, director of music, as conductor, was heard in a choral program. Albert Edmund Brown gave a vocal solo. The afternoon session closed with a round-table discussion of Junior High School problems, Mr. Miller presiding.

### High School Pupils Give Concert

In the evening a concert was given at the Monroe Junior High School by the vocal and instrumental departments of the Senior High Schools, with Alfred Spouse, supervisor of high school music, and Mr. Fay conducting. Later on there was dancing to music furnished by the West High School Orchestra, Sherman A. Clute conducting.

On Friday morning at the Seneca Hotel, after a demonstration of voice teaching in high school, first, second and fourth years, by Mr. Spouse, an address was given by George Oscar Bowen, public school music department, University School of Music, Ann Arbor, Mich., on "The Proper Emphasis in School Music Teaching." Later on there was a demonstration of piano class teaching from the classes of Dora Myers, Rochester, N. Y., conducted by Hazel

Gertrude Kinsella of Lincoln, Neb.

In the forepart of the afternoon the program included addresses by George H. Gartlan, director of music in the New York Public Schools, who spoke on "The Schools and the Symphony Orchestra"; T. P. Giddings, supervisor of music, Minneapolis, who spoke on "In-tonation," and Franklin Dunham of New York, who spoke on "The Progress of Music Appreciation." Later the delegates heard a recital at Kilbourn Hall by the faculty and opera department of the Eastman School of Music.

The banquet in the evening closed the conference. Mr. Fay was chairman, George J. Abbott of Schenectady, N. Y., was toastmaster, and the speakers were Rev. M. H. Lichliter, pastor of the Central Congregational Church of Newton, Mass., and Mr. Coates, conductor of the Rochester Philharmonic Orchestra.

Mr. Lichliter spoke on "Democracy and the Spirit of Art."

Mr. Coates spoke briefly on the value of music and the part the schools play in training the young to love music as the very soul of spiritual life. He also touched on the development of the opera school and the immense possibilities for education in music when every city in the United States would have a municipal opera house, and people would go to hear good music rather than to see and hear certain stars that might at the time be in the musical firmament.

The musical program included the Canzonetta and Quartet from "Rigoletto" by pupils of the operatic department of the Eastman School of Music; Spanish dances by members of the Eastman Theater ballet, under the direction of Enid Knapp Botsford; a number by the advanced flute ensemble of the public schools; piano solo by Marjorie True-love of the faculty of the Eastman School of Music, and a number by the Rochester Philharmonic Quintet.

MARY ERTZ WILL.

### Lima Musician Joins Los Angeles Women's Symphony

LIMA, OHIO, March 15.—Lenna Rudy Altschul of Lima is now one of the first violin section of the Los Angeles Women's Symphony. Mrs. Altschul, who won a free scholarship at the Washington, D. C., College of Music immediately upon her graduation from Lima High Schools graduated later from the Broad Street Conservatory, Philadelphia, and for two years was head of the violin department at Southern Seminary, Buena Vista, Va. Afterwards she held a similar post at Beechwood School for Girls at Jenkintown, Pa. For four years she was Elementary Supervisor of Music in Lima, organizing the first grade school orchestras. At the time of her marriage two years ago she was Victor educational director in New York.

H. EUGENE HALL.

### Arthur Speissegger Says Farewell to Charleston, S. C.

CHARLESTON, S. C., March 15.—Arthur Speissegger, pianist and organist, gave a farewell piano recital in the Musical Art Club before his departure for Gastonia, N. C., where he has accepted an appointment. The hall was crowded with Mr. Speissegger's friends. He gave a program of the classics, with a few numbers of the ultra-modern school for variety. Features of the recital were very effective performances of Debussy's "La Cathédrale Engloutie" and Chopin's "Raindrop" Prelude and the Funeral March. The audience was most enthusiastic although much regret was expressed at the departure of such a gifted musician from this community. Mr. Speissegger is a pupil of Leslie Hodgson.

V. G. TUPPER.

### Demand for United States Marine Band at State Fairs

WASHINGTON, March 19.—In response to a number of requests from various State fairs and expositions asking that the United States Marine Band be permitted to play on these occasions, Senator Broussard of Louisiana has introduced a joint resolution in the Senate conferring authority upon the President to "order and direct the band to visit and play" at these fairs. The States requesting the attendance of the band are Missouri, Iowa, Nebraska, Kansas, Oklahoma, Texas, Louisiana and Arkansas. The resolution was referred to the Senate Committee on Naval Affairs.

ALFRED T. MARKS.



## Association of American Glee Clubs Will Hold National Triennial Festival

(Continued from page 1)

in schools. The association will co-operate with all movements for the advancement of music, when approved by the board of governors.

There will be a service bureau under the executive secretary for compiling all data of value to member or new clubs, in organization, training and selection of conductors, carrying on of competitions. A catalog of existing publications for male choruses will also be compiled.

### To Aid Negro Groups

The conference was addressed by Dr. Hollis Dann, superintendent of music of the State of Pennsylvania. He spoke most interestingly of the value of competitive choral work in England and the Continent as well as among the schools of his own State. J. Henry Lewis, for thirty years conductor of the Amphion Glee Club of Washington, D. C., asked the association whether he could rely on it for aid and advice in a similar organization of glee clubs among the Negroes in America. The association voted to give such a movement its whole-hearted support and the benefit of its service bureau.

An address was made by Clayton W. Old, who has served as chairman of the organization committee, and who was elected president of the association by acclamation. Cleveland Watrous of the Montclair Glee Club, secretary of the organization committee, was unanimously chosen treasurer of the association. The following were elected, with Mr. Old and Mr. Watrous, to compose the executive board, of which the former is chairman:

Dr. G. C. Albee, Singers' Glee Club, New York; Carl Bannwart, Orpheus Glee Club, Newark; Arthur M. Cox, University Glee Club of New York; R. R. Park, Guido Chorus, Buffalo; John C. Gabler, Orpheus Glee Club, Flushing, L. I.; James S. Stevens, Choral Club, Hartford; W. A. Thompson, Men's Glee Club of Mount Vernon; R. M. Van Sant, Baltimore and Ohio Glee Club, Balti-

more; E. J. A. Zeiner, University Glee Club of Brooklyn, and Dr. A. F. Lampman, Concordia Society, Wilkes-Barre, Pa.

The position of executive secretary, provided for in the constitution and by-laws, was left open for the present, and power given to the executive committee to fill it at their discretion.

The two-days' sessions were closed with an announcement that applications for membership in the association would gladly be received by Mr. Watrous, the treasurer, from any male glee club or chorus willing to subscribe to the by-laws.

A concert was given by twelve clubs at Carnegie Hall on the evening of March 10, which is reviewed in another column.

The clubs represented at the conference were:

Choral Club of Hartford, Conn.; Manufacturers' Chorus of Bridgeport, Conn.; Meriden Male Chorus, Connecticut; Glee Club of the Oranges, New Jersey; Arion Glee Club, Trenton, N. J.; Mount Vernon Glee Club, New York; Friendly Sons of St. Patrick Glee Club, New York; Brooklyn University Glee Club; Singers' Glee Club, New York; University Glee Club of New York; Orpheus Club of Flushing, L. I.; Mendelssohn Glee Club, New York; Nutley Glee Club, New Jersey; Banks Glee Club, New York; Montclair Glee Club, New Jersey; Orpheus Club of Newark, N. J.; Summit Glee Club, New Jersey; Orpheus Club of Ridgewood, N. J.; Mendelssohn Club of Albany; Euterpe Glee Club, Poughkeepsie; Troy Vocal Club, Troy; Halevy Choral Club, New York; Loretto Council Glee Club, Brooklyn; Mendelssohn Club, Kingston, N. Y.; Guido Chorus, Buffalo; Kismet Chanters, Brooklyn; Chamber of Commerce Glee Club, Rochester, N. Y.; University Glee Club of Providence, R. I.; Masonic Choir, Providence; Bethlehem Steel Chorus, Pennsylvania; Casper Memorial Men's Chorus, West Philadelphia; Montrose Symphony Chorus, Montrose, Pa.; Con-

cordia Society, Wilkes-Barre, Pa.; Fortnightly Club, Philadelphia; Orpheus Club, Inc., Springfield; Beverly Men's Singing Club, Beverly, Mass.; Baltimore and Ohio Glee Club, Baltimore; Friars' Club of Hagerstown, Md.; Sanford Men's Singing Club, Sanford, Me.; and the Amphion Glee Club, Washington, D. C.

### Syracuse to Hold May Festival in New Coliseum

SYRACUSE, N. Y., March 15.—The annual May Festival will be held May 7 and 8, in the new coliseum on the New York State fair grounds. This is a new departure in order to have a greater seating capacity with prices scaled to accommodate all classes. The Metropolitan orchestra, Beniamino Gigli, tenor; John Charles Thomas, baritone, and Dusolina Giannini, soprano, are among the artists already engaged. Howard Lyman will conduct an adult chorus of 400 and Herbert R. Fisher a chorus of high school boys and girls.

K. D. V. P.

### House Assists Trio in Kingston, N. Y.

KINGSTON, N. Y., March 17.—The Flhaja Trio, which is composed of Florence Cubberry, violinist; Jacob Molloy, cellist, and Harry P. Dodge, pianist, assisted by Judson House, tenor, gave its second subscription concert in the High School Auditorium on the evening of March 14. The ensemble played trios by Mozart and Beethoven and a group of three works by Balakireff-Herrmann to the evident delight of a large audience. Mr. House, in solos by Purcell, Ganz, Hammond, Sinding, Lieurance and Leoncavallo, had a genuine success and was recalled for several encores.

William Bachaus will complete his present tour of America with a series of engagements in the Middle West and South, including recitals in Muncie, Ind., and Louisville. Mr. Bachaus will sail for Europe in April and will return to America next January for another tour under the direction of Concert Management Arthur Judson.

William Simons, baritone, will give a concert in Paterson, N. J., on the evening of April 14.

## STOKOWSKI BEGINS CHILDREN'S SERIES

Public School Pupils Hear  
Philadelphia Orchestra  
—Flonzaleys Play

By W. R. Murphy

PHILADELPHIA, March 16.—The Philadelphia Orchestra began its series of three concerts exclusively for public school pupils on Thursday afternoon in the Academy of Music. Mr. Stokowski conducted a program including the "Tannhäuser" Overture, "Anitra's Dance" from "Peer Gynt," Boccherini's Minuet, and the "Ride of the Valkyries." W. M. Kincaid, the principal flautist, played a Romance by Widor, with his usual distinction of style.

The Chamber Music Association held its final meeting of the year on Sunday afternoon at the Bellevue Stratford. The Flonzaley Quartet gave an interesting novelty by Ernest Bloch, "Landscapes," and the program included as well the Brahms B Flat and the Schumann A Major Quartets.

Susanna Dercum, contralto, gave a recital of artistic merit on Wednesday evening at the Art Alliance, with Ellis Clark Hamman as a splendid coadjutor at the piano. The program included two biblical songs by Dvorak, a Strauss group including the "Zueignung," some interesting Russian numbers and a group in English, of which charming examples were Hamman's setting of Wordsworth's "Daffodils" and Nicholas Douthy's setting of Henley's "The Nightingale," compositions showing the two Philadelphia composers at their best.

Mischa Levitzki, who has returned from a tour of the Pacific Northwest, will make his only New York appearance with orchestra in the pair of concerts with the Philharmonic on the afternoon of March 23 and the evening of March 25.

# GRACE YEAGER

Mezzo-Soprano

A TRIUMPHAL SUCCESS WITH SAN CARLO OPERA CO.

### Worcester Evening Gazette:

"Grace Yeager in the intensely dramatic and difficult role of Azucena, the Gypsy, demonstrated real ability. Her part was perhaps the most laborious of the evening and in it was manifested her fine portrayal of an old gypsy woman and her pleasing mezzo soprano voice."

### Portland Press Herald:

"Grace Yeager was pleasing in the character of her 'Lola' which was created with necessary fickleness and coquetry of manner. Her's is a voice of luscious quality revealing excellent training."

### Schenectady Union Star:

"There were three outstanding figures on the stage during the evening, one was Grace Yeager as Azucena. Miss Yeager, portraying Azucena, the Gypsy Mother, possesses a mezzo-soprano voice of excellent quality and her characterization both in make-up and emotion was superbly done. Azucena has not been so well sung here for many years as it was last night and Miss Yeager took several well earned encores."



### Richmond Palladium and Sunday Telegram:

"Perhaps the most artistic of the cast for sheer beauty of voice, stage presence and acting was taken by Suzuki, Madam Butterfly's Faithful Maid, sung by Grace Yeager. Miss Yeager possesses a mezzo soprano voice of unusual smoothness and beauty. Her entire characterization was commendable."

### Albany Evening Journal:

"The role of Suzuki was taken most effectively by Grace Yeager and she depicted every phase of this character with rare intelligence and vocal charm."

### Duluth News Tribune:

"Suzuki, played by Grace Yeager, was very well acted and some very fine singing was accomplished by her."

### Kalamazoo Gazette:

"Grace Yeager was the Suzuki of the cast and it is possible to speak of the work of this artist in enthusiastic terms. Her singing in the duet was a fine contribution and her acting of the role most excellent."

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NEW YORK, MARCH 22, 1924

## THE RE-ENGAGEMENT OF GATTI

IN the gleaming world of grand opera (as in the more commonplace walks) the reward of faithful and successful service is—a renewed contract. Yet a contract may represent more than the mere tangible seal of a business agreement, and in the case of the general manager of the Metropolitan Opera Company it signifies a great deal more. Mr. Gatti-Casazza has directed the destinies of the Metropolitan for sixteen years; the renewal of his contract for an additional five-year period speaks eloquently of the universal esteem in which he is held, of the artistic and material prosperity which the great institution is enjoying under his captaincy, of the brilliant record achieved under his régime.

The scepter held by Mr. Gatti is a heavy one. A world-famous opera house like the Metropolitan resembles a highly complex machine, each separate cog of which must work with perfect smoothness. The operation of this formidable engine is rendered doubly difficult by countless problems of an artistic nature, problems which arise without warning and which demand a rare combination of experience, knowledge, insight and tact for their successful solution. Mr. Gatti has encountered many trying problems in these sixteen years—significant years in the operatic history of this country. He had to contend with the bitter problem which arose when America entered the war; he has been constantly confronted with the problem of rising costs. Above all, and against all odds, he has had a mighty tradition to uphold.

The action of the Metropolitan Board of Directors in re-engaging Mr. Gatti effectively stifles recent rumors that a change in the directorate was contemplated. The letter from the chairman, Otto H. Kahn, to the general manager states in the warmest of terms the directors' confidence in and approval of the present régime. Mr. Kahn points

out that, under Gatti-Casazza's leadership, the prestige of the Metropolitan has been enhanced; that the standard of ensemble has been improved; that American artists are receiving "every consideration and opportunity warranted by merit." He notes that Mr. Gatti has gained the "approval, esteem and good-will of the Metropolitan's patrons and enlisted the attendance of the opera-loving public in ever increasing degree." "You hold in complete measure [writes Mr. Kahn] the confidence, loyalty and attachment of the artistic and administrative personnel of the organization."

The extension of Mr. Gatti's reign will make his period of tenure far and away the longest in this country's operatic annals. It forms a fitting crown for his distinguished record.

## TAXING THE EASTMAN THEATER

SPEAKING the other day before a joint conference of Rochester officials, State tax commissioners and exemption opponents, George Eastman made a forceful argument to justify his position in asking continued exemption of the Eastman Theater from taxation as an educational institution. The founder of the Eastman School of Music pointed out that the fundamental idea in the establishment of the theater was the creation of a "listening public." His experience showed that symphony concerts could not be successfully given without a great body of listeners to appeal to. So, to bring people to appreciate the orchestra, he has thrown out a delectable bait in the form of moving pictures.

There is a certain amount of logic in Mr. Eastman's declaration that his method of popularizing symphonic music is far more economical than the orthodox one employed by the other orchestras. "In Detroit," he said, "the local Symphony, playing to 200,000 people last year, did so at a loss of \$200,300, or at a cost of \$1.50 to \$2 for every person who heard it. The cost of maintaining the orchestra for the patrons of the Eastman Theater is from fifteen to twenty cents a patron." These figures, however, lose some of their impressiveness when it is taken into account that a portion of the audience attends the Eastman Theater primarily for the moving pictures. Sooner or later, of course, some of these "movie fans" yield to the spell of fine music well played (never tasting the capsule for its sugar-coating); but it remains a fact that, upon the average, untutored mind, moving pictures will stubbornly exert the more potent spell.

Weighing everything, there can be no doubt that the theater founded by Mr. Eastman possesses genuine educational value. It would be a great pity if this were lost to Rochester, and to the cause of culture generally, should the State insist upon taxing the Eastman Theater as if it were an ordinary commercial amusement enterprise. Mr. Eastman has stated that in order to meet such taxation it would be necessary to reduce the size of the orchestra to cut down overhead expenses. Rather than take such action, and thus lessen the educational value, he would abandon the entire program and turn the theater over to private enterprise. The tax authorities are faced with a heavy responsibility in making a decision on this question. It is to be hoped that their decision will be such as may permit Mr. Eastman to carry on a necessary and notable work.

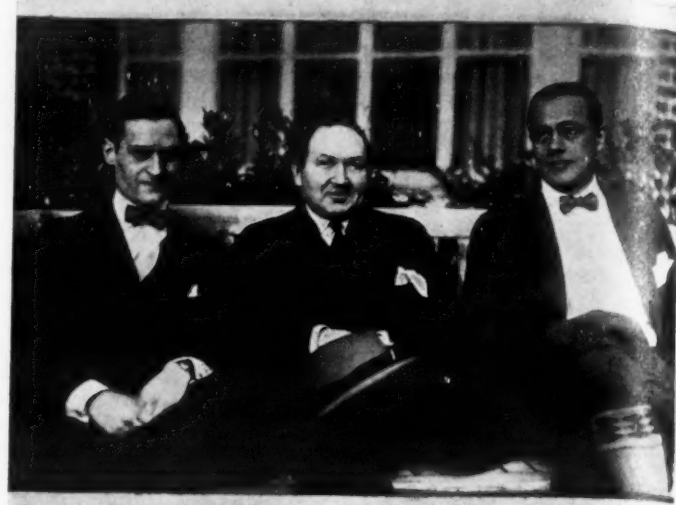
## PASSING OF THE "DEADHEAD"

WITH the sere and yellow days of decline fast closing over the concert season, New York managers declare that the experiment made this year of abolishing concert passes has proved eminently successful.

At first the effect of this revolutionary measure was manifest in the meager audiences at many concert events; but as time went on, and it was seen that the managers meant to continue the new policy, attendance gradually picked up. Now (say the managers) even the habitual "deadhead" is learning to buy tickets. It is a world of miracles! From being regarded as a harmless, highly necessary human institution, the "deadhead" becomes overnight a paying customer. The change is salutary, and it is to be hoped that it will prove permanent.

The cream of the matter is that many listeners who heretofore carried punched pasteboards to concerts with the air of martyrs approaching the stake are now listening to music with new minds and ears. Purse and psychology are somehow inextricably bound up in questions of this kind.

## Personalities



Three Musicians Hold Friendly Chat on a Veranda by the Sea

Joining the rocking-chair brigade on the porch of a well known Atlantic City hostelry, three artists whose faces are familiar to music-lovers recently renewed acquaintance. Shown in the center of the photograph is Leopold Godowsky, pianist, who was passing a short season of rest by the ocean. Reinald Werrenrath, baritone (right), and Anton Bilotti, pianist, were heard in one of the March series of Vernon Room Musicales given at Haddon Hall.

**De Lara**—Isidore de Lara, British composer, recently analyzed the operatic situation in London, expressing the belief that what is really needed is more performances at low prices. "It could be made to pay," he said, "if there were an opera house with cheap seats to hold 5000 persons." He believes that present London opera admissions are too high for the bulk of the people.

**Morini**—A reception was given for Erika Morini, violinist, by Mrs. Walter A. Schiffer at the New York residence of the latter last week. A distinguished musical company was present, including Mr. and Mrs. Siegfried Wagner, Mr. and Mrs. Josef Stransky, Willem Van Hoogstraten and others. Miss Morini returned to New York after making appearances in a number of cities on tour.

**Holst**—Gustav Holst, the English modernist, is reported to be engaged on a symphony. It is not his first, for years ago he composed a symphony which was performed at Bournemouth. He was not satisfied with the work, however, and never published it. The composer of "The Planets" visited the United States last spring, and conducted several of his works at the Ann Arbor Festival in Michigan.

**D'Alvarez**—The rôle of hostess is one that naturally appeals to Marguerite D'Alvarez. The Peruvian contralto often entertains artistic and social celebrities in her New York drawing room. Last week she gave a dinner for Alberto Salomon, Peruvian Minister of Foreign Affairs, and among the guests were Prince Wolfgang of Hesse, Juan Leguia, son of the President of Peru; and former Ambassador and Mrs. Pecet; Mr. and Mrs. Arnold Brunner and Consul-General Higginson.

**Bridge**—The works of Dickens have not found their way to the operatic stage with a few exceptions, such as Goldmark's "Cricket on the Hearth," but a report from London states that the novelist's play "The Village Coquettes" was set to music by Sir Frederick Bridge not long before his death (just announced), and will be performed at the Trinity College of Music this spring. Sir Frederick was best known as a composer of choral works, and was for years organist of Westminster Abbey.

**D'Annunzio**—The latter-day literary and musical labors of Gabrielle D'Annunzio have veered more and more to the devotional, according to reports that have come out of Italy. The noted poet is said to be dedicated to the cult of St. Francis, and according to a copyrighted dispatch to the New York Herald, his opera—which has aroused much curiosity—is a musical setting of his poem "Frate Sole," in the recent writing of which he was inspired by these interests.

**Poldini**—The lilting melodies of Eduard Poldini have in several instances attained world-wide celebrity. The composer of "Dancing Doll" recently collaborated with the Hungarian playwright, Ernest Vajda, in the writing of an opera "The Carnival Wedding," which won a large cash prize offered by the Royal Hungarian Opera for a work based on national life. Vajda is now represented on Broadway by the Theater Guild's production of his play "Fata Morgana," and another play is due shortly.

**Mengelberg**—One of the latest converts to the possibilities of popular syncopated music is Willem Mengelberg, conductor of the New York Philharmonic. The dynamic Dutch leader stated in a recent interview that, though the themes and harmonies of this popular music are perhaps unimportant, a new orchestral coloring is to be found in the instrumentation. He cited the uses of saxophone and banjo as worthy of note, and prophesied that innovations such as the playing of a trombone through a megaphone might be accepted as part of conventional orchestral routine within a few years.



# Point and Counterpoint

By Cantus Firmus, Jr.

Music Hath Charms—Sometimes!

THE piano which has survived long and honorable usage finally acquires a hallowed tradition. Around it the shades of deceased performers of "The Harmonious Blacksmith" seem to hang, and its lispings tinkle wakes memories in all except those afflicted with nerves. It must have been one of those ancient specimens which inspired Musicus, a correspondent from Massachusetts, to send us this inimitable bit of verse:

*The piano was flat and the discordant sound*

*Rang out on the still evening air.*

*It jarred on the nerves of the people all 'round*

*Who dwelt in the old city square.*

*The strain became worse, till they all came to dread*

*The hour when the "music" began.*

*The player (whose touch was as heavy as lead)*

*Was by no means a budding Pachmann.*

*One day to the house a man's footsteps were bent*

*On business intent, all could see.*

*In reply to the lady's "Well, sir?"—"I've been sent*

*To tune up the piano," said he.*

*"I ordered no tuner," she haughtily cried,*

*"You will have small reward for your labors."*

*"Dear madam, I've called," with a smile he replied—*

*"At the urgent request of the neighbors!"*

PROPOS of the open-air opera performances planned for New York's Polo Grounds this summer, F. P. A. of the *World* opines that it will be difficult, if you don't like a singer's performance, to refrain from shouting "Take him out! He's rotten!" But what a chance for *Rigoletto* to make a two-bagger!

## The Omnivorous Season

NOW that everybody is talking about what a bad season it has got to be, the following screed anent the concert-giving situation provoked wonder (not

to say admiration) when we found it in our morning mail:

"The season, which started with so much volume that it made the proverbial 'old-timer' shake his head with doubt as to its ability to pull through, has kept up a surprising amount of interest in all of the bookings and digested a lot of new ones that have been injected."

## Visitors' Day

THE perils of regaling the community with an all-Bach concert are humorously related by P. G., who vouches for the authenticity of the following remark by one of the public:

"What does all-Bach mean? Are you going to play all his works?"

But the prize belongs to the lady who, with recent scenes of acclaim and silver wreaths in mind, asked:

"A Bach concert? How wonderful! Is he coming to hear it?"

## Snippings

JUST by way of variety, one of the radio stations recently broadcast a lecture on the origin of the tango by a certified Zulu chieftain. Suggestion for rivals: Why not an operalogue by a full-blooded Eskimo?

THAT reminds us of the sad case of a man-eating lion shipped to our shores from Central Europe lately. It seems that the variety of music played by our indigenous circus bands—including the famous "Banana" ditty—so got on the poor brute's nerves that he speedily became a wreck. He had to be shipped back to the land of Strauss waltzes.

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## Two-Piano Technic

Question Box Editor:

Is there any particular advantage in playing two-piano music? P. M.  
Boston, March 15, 1924.

Yes. It develops your ability in ensemble playing and makes you careful of your rhythm, among other things.

???

## Platform Etiquette

Question Box Editor:

1. If a woman is giving a song-recital with a man accompanist, when they come

out to acknowledge an encore, should they bow to each other or to the audience? 2. What sort of encore should be sung after the two arias from "Traviata" sung as one, as the first number on the program? H. B.

New York City, March 16, 1924.

1. It is not necessary for them to bow to each other as they come out to acknowledge the applause of the audience. 2. It is rather early in the program to begin giving encores, but any short standard number would be appropriate. Perhaps the encore should also be from an opera.

## Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

## Sign Your Letters!

DESPITE the statement in the headings of the Question Box that names and addresses must be included in letters and are merely asked as examples of good faith on the part of the writers and not for publication, letters come continually, signed with initials only, or lacking addresses. The Question Box Editor regrets that he can pay no attention to these.

???

## The Ballad Opera

Question Box Editor:

Just what is "ballad" opera? N. H. Galveston, Tex., March 13, 1924.

A stage work of spoken dialogue interspersed with songs having a bearing upon the action. The words of these songs were adapted to tunes already in existence. "The Beggar's Opera" by Gay is an excellent example.

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## Cost of New York Début

Question Box Editor:

What is the average cost of a New York recital début? J. W. J.  
Chicago, March 14, 1924.

Between \$700 and \$800.

???

## The Bagpipe

Question Box Editor:

1. Will you please give me an idea of the mechanism of the bagpipes? 2. Where and when did they originate? T. F. L.  
Kansas City, Mo., March 14, 1924.

1. The bagpipes consist of a leather bag held under the left arm, which is

filled with wind by a tube from the mouth. A second tube or "chanter" emerges from the bag and has finger-holes and a double reed. Two or three additional pipes with single reeds provide a persistent drone bass. 2. The bagpipes are usually associated with Scotland, but they are of very ancient origin and were used in classic Greece and Rome.

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## Operatic Acting

Question Box Editor:

Are grand opera artists allowed to use their own judgment in the matter of acting or are they made to conform absolutely to the director's ideas? H. E.  
New York City, March 16, 1924.

They must conform to the general scheme in the matter of positions on the stage, but within reasonable limits they are permitted to use their own judgment unless this is absolutely contrary to what is fixed by tradition.

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## "Ish" or "Ich"

Question Box Editor:

Is it proper in singing the German guttural "ch" in words such as "ich" and "mich" to pronounce it "sh," as "ish" and "mish"? E. L. G.  
Louisville, Ky., March 15, 1924.

Your question was referred to Francis MacLennan, the American tenor, who sang in opera in Germany for many years. Mr. MacLennan replies: "Ich" is sung as it is spoken. Of course 'ish' is much easier for English-speaking singers, but the Germans are very particular about their 'ich.'"

## Contemporary American Musicians

No. 319

Kathleen Howard

KATHLEEN HOWARD, operatic contralto, was born in Niagara Falls, Canada. Her family moved to Buffalo, N. Y., when she was still a small child, and she received her general education there.



© Mischkin  
Kathleen Howard

Miss Howard's father was a talented amateur musician and she had lessons in piano and singing from him at an early age. When about seventeen she studied singing with Elizabeth Cronyn and was soloist in the Delaware Avenue Baptist Church. A few years later she moved to New York, where she studied with Oscar Saenger, going later to Paris to work with Jacques Bouhy for one winter. The following year she went to Berlin and coached in leading contralto rôles. She was engaged for the Opera at Metz and made her début there as Azucena in "Trovatore" in September, 1907. She remained in Metz two seasons, singing thirty leading

rôles in Wagner operas as well as Italian and French and other German ones. In 1909 Miss Howard was engaged for the Darmstadt Opera, where she remained for three seasons. During this time she studied with Jean de Reszké in Paris. In 1913 she was engaged for Covent Garden and sang the leading contralto rôles in Wagner's "Ring" under Nikisch. She also sang in concert in Holland, Scandinavia and Germany and gave recitals in London, Edinburgh and Glasgow. In September, 1913, Miss Howard became a member of the Century Opera Company of New York, singing leading contralto rôles. She remained with the organization until it was disbanded in 1915. In June of the same year she created the rôle of Myriel in Horatio Parker's prize opera, "Fairyland" in Los Angeles. The following season she appeared in concert throughout the country, and, in the autumn of 1916, became a member of the Metropolitan Opera Company, making her first appearance as the Nurse in "Boris Godounoff." Miss Howard's repertoire includes about 125 rôles, many of which are creations. Besides her musical activities, Miss Howard has written numerous articles for the *Ladies' Home Journal* and *Saturday Evening Post* and the book, "Confessions of an Opera Singer."



# Guy Maier and Lee Pattison Introduce Striking Work by Sowerby on Old Legend

(Portrait on front page)

**G**UY MAIER AND LEE PATTISON have undertaken an important work for American music this season in introducing Leo Sowerby's *Ballad for Two Pianos and Orchestra* in various centers. They played it in Minneapolis and St. Paul with the Minneapolis Symphony under Henri Verbrugghen, and in Chicago under Frederick Stock. They are scheduled for performances in Baltimore and Washington, D. C., with Leopold Stokowski's Philadelphia Orchestra, and when Albert Coates comes to New York with the Rochester Philharmonic on April 7, the *Ballad* will be a feature of the program, again with Messrs. Maier and Pattison at the pianos.

In Chicago, the Sowerby work excited more discussion than anything that has been given by the Chicago Symphony in years. It was presented at a brace of concerts in the regular series, and the Saturday night house was sold out three weeks in advance. The event brought a repetition of the enthusiastic scenes that marked the first performance of the novelty the previous afternoon.

There were dissenters among those who heard it, for it seems that every original work, unless it is quite innocuous, must arouse opposition. There was but one opinion, however, on the manner of its presentation. All united in praising the playing of Messrs. Maier and Pattison in the difficult piano parts, and the great majority were enthusiastic about the work itself.

Writing of the work, Farnsworth Wright, *MUSICAL AMERICA*'S Chicago representative, says:

"Sowerby knows so well his medium and the capabilities of piano tone-color, he knows so well how to use the vast resources of a modern orchestra, and his genius is such a copious fountain of rhythmic melody and pulsating harmony that the work was bound to make a great impression as performed by Guy Maier and Lee Pattison, the Chicago Symphony and Frederick Stock. Strident exclamations from the muted trombones gave an indescribable impression of war and conflict without hurting the harmonious and rhythmic values. A great passage for the violin was pointed to a breath-taking climax by the exultant upward sweep of the trumpet. One of the most exquisite parts of this remarkable work was illumined by the shimmering vagueness of the violins, like moonlight breaking on a waterfall. Many times the ear was shocked by sudden turns and resolutions and immediately the thought obtruded: 'I did not expect this, but it is so beautiful. Why has it not been done before?'"

The *Ballad*, according to a note on the manuscript score, was begun Feb. 3, 1922, and finished Feb. 22 of the same year at Rome. The orchestration was completed three months later. The first performance was given at the Augusteo in Rome on April 9, 1923, under the direction of Albert Coates. Leo Sowerby and Carlo Zecchi interpreted the first and second piano parts.

As is the custom in Italian concert rooms with those who disapprove, there was shrill whistling when the American composer's work was performed, but the applause was greater. Some of the whistling was ascribed to the fact that Sowerby was a foreigner, and a similar greeting was given to a work by Coates, performed at the same concert.

Sowerby's *Ballad* was inspired by "King Estmere," a poem contained in Thomas Percy's collection, "Reliques of Ancient English Poetry." "King Estmere" contains sixty-nine four-line stanzas. An argument of the poem and a statement concerning the significance of the music accompanies the score of Sowerby's composition:

"The ballad of King Estmere, found in Percy's 'Reliques,' tells of the love of King Estmere for a bright and shining princess, daughter of King Adland. This love is contested by the paynim King of Spain, but King Estmere and his brother and constant companion, Adler, by means of a certain magic, disguise themselves as harper and servant, who boldly make their way into the great hall where the wedding between the paynim and the princess is about to be celebrated. By means of their playing and singing, which become ever more passionate, they enchant the fair lady, and, after a struggle, kill the 'foule Sowdan,' whose soldiers are put to flight.

"The music makes little attempt at being descriptive, but gives only a tone picture of the different characters. For example, the first part of the piece presents to us the youthful, frank and jovial brothers, Estmere and Adler, and the succeeding quiet section is a presentation of the 'bright and sheene' princess. Then there is a motive which represents the 'grammerye' or magic which served the brothers so well, and then we hear the harp and the song which it accompanied. This mounts ever higher and higher, though from time to time it is interrupted by the Spanish king's coarse exhortations to his followers to give fight to the charmed brothers. The struggle ensues, and at the climax this 'leever on Mahomed' receives his death blow. The close of the piece is only the 'happy ever after' conclusion which all of us who have loved these old tales have known from our childhood."

Messrs. Maier and Pattison have established a unique reputation in the concert field by virtue of their two-piano recitals and joint appearances with orchestra.

Mr. Maier is a native of Buffalo, where he was graduated from the Master Park High School. He began his study of piano when fifteen, continuing his studies later at the New England Conservatory in Boston, from which he was graduated. He also studied in America under George Proctor and in Berlin under Artur Schnabel. He worked at composition under Paul Juon. He made his debut in Jordan Hall, Boston, in December, 1914, and appeared in France as entertainer for the A. E. F. He was for two seasons a member of the faculty of the David Mannes Music School and next season will be the act-



Photo by Beldler

Leo Sowerby, Composer, Fellow of the American Academy in Rome

ing head of the piano department of the University of Michigan in Ann Arbor.

Mr. Pattison was born in Grand Rapids, Wis., and received his general education there. He studied at the New England Conservatory under Carl Baermann and George W. Chadwick and made his debut in Boston in January, 1913. Later he studied in Berlin under Artur Schnabel and, like Mr. Maier, took composition under Paul Juon. From 1915 to 1918 he was a member of the faculty of the New England Conservatory and also appeared in concert and as soloist with leading orchestras. Upon the outbreak of the war he joined the army and was for six months conductor of the Headquarters' Band, District of Paris. Mr. Pattison has composed many short works for piano and has arranged several of the most popular works which he and Mr. Maier have presented in their recitals for two pianos.

## CEDAR RAPIDS SYMPHONY SHOWS STEADY PROGRESS

Forces Under Kitchin's Baton Give Second of Season's Concerts—Artists in Recitals

CEDAR RAPIDS, IOWA, March 15.—The second concert given by the Cedar Rapids Symphony this season under the baton of Joseph Kitchin recently in Sinclair Chapel drew a large audience. The orchestral program included Beethoven's "Egmont" Overture, Schubert's "Unfinished" Symphony, excerpts from Massenet's "Scènes Pittoresques," and Rubinstein's "Kamennoi Ostrov," with Max Daehler as piano soloist. Ruth Ebling Massey, contralto, sang numbers by Ambrose Thomas and A. Goring Thomas. The orchestra has made much progress since its first symphony concert last year.

In the College and Community Concert Course sponsored by the Coe College Conservatory under the direction of Risser Patty, and given in Sinclair Chapel, Mieczyslaw Münz, pianist, and Juan Manen, violinist, recently appeared. Mr. Münz played the twenty-four Preludes of Chopin, another Chopin group, and numbers by Sgambati, Rachmaninoff, Paganini-Liszt, Kreisler-Münz, and Delibes-Dohnanyi and was warmly acclaimed. Mr. Manen, who gave his recital later and was also enthusiastically greeted, played the adagio and finale of the Bruch G Minor Concerto, the Bach Chaconne, his own transcriptions of numbers by Paganini, Senaille, Chopin, and Sarasate, and the Spanish Dances of Sarasate. He was accompanied by Joseph Brinkman of Chicago.

A benefit for the Coe camp in Czechoslovakia for tubercular orphans was

given in Sinclair Chapel recently by members of the Coe Conservatory teaching staff and other local musicians. A large part of the program was devoted to works of Frederic Smetana and a discussion of his life and influence. Marie Koza, soprano; Max Daehler, pianist; Joseph Kitchin, violinist, and the Haydn String Quartet gave the program. The quartet played two movements from Mozart's B Flat Quartet and two movements from Smetana's Quartet in E Minor; Mr. Daehler played numbers by Chopin, Debussy and Rachmaninoff, and the symphonic poem "Moldau" by Smetana-Kaan, and the remaining numbers were by Smetana.

Flora MacKay, pianist, and Claude

Newcomb, tenor, both of the Coe Conservatory teaching staff appeared in recital at Sinclair Chapel before a large audience. Miss MacKay played numbers by Chopin, Glinka-Balakireff, Schumann, Liszt, Carpenter and MacDowell, and Mr. Newcomb was heard in songs by Verdi, Martin, Schneider, Pierce and Chadwick.

The band of the University of Iowa appeared here in the City Auditorium under the leadership of Carl Van Doren in an interesting concert including Saint-Saëns' "Phaeton" and the first movement of Schubert's "Unfinished" Symphony.

The Beethoven Club of this city recently sang the cantata "The Dream of Jubal," by Sir Alexander Mackenzie, at its annual guest night at the W. L. Cherry home.

The Rhondra Welsh male glee singers conducted by Tom Morgan appeared here lately under the auspices of the Phila-thea class of St. Paul's Church in the auditorium of the church. Their program included many spirited choruses and solos.

MAX DAEHLER.

## Anna Hamlin Heard in Brooklyn

Anna Hamlin, soprano, had a fine success in a concert at the Brooklyn Music Settlement School recently. Miss Hamlin's success was all the more noteworthy since she substituted for Frances Peralta at the last minute. With Imogen Peay at the piano, she sang songs by Mrs. Beach, Wintter Watts, Ronald, La Forge and Farley. On March 1 she appeared in a concert at the Sanitarium in Otisville, N. Y.

## Anne Roselle to Sing in New York

Anne Roselle, soprano, formerly of the Metropolitan, will give her first New York recital in the Town Hall on the evening of March 25. In the last two seasons Miss Roselle has been heard in practically every part of the country, not only in recital, but on tour with the Scotti Opera Company; as guest artist with the San Carlo forces and as soloist on tour with the Minneapolis Symphony. Miss Roselle will feature a group of Hungarian Folk-Songs, arranged by Von Antalffy, and will also sing groups of songs in French, German and English. Richard Hageman will be at the piano.

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# Variety Lends Spice to New York's Recital Week



FAIRLY crowded and diversified concert and recital schedule last week in New York held perhaps less than usual in the way of novelty.

Of débuts there were again a goodly number, including the first recital in the city by the admired Metropolitan soprano, Marie Sundelius. Erna Rubinstein's only local appearance of the season was accomplished in a joint benefit recital with Elena Gerhardt, and another benefit event was also given by a noted violinist when Jascha Heifetz appeared on Sunday afternoon. Erika Morini was still another violinistic favorite to appear during the week. Among the gifted new artists heard was Leila Megane, Welsh contralto, last year's Eisteddfod prize-winner. Musical novelties were fewer than usual, one of the most ambitious heard being Waldo Warner's Trio in A Minor, which was played by the Elshuco Trio.

## Sundelius in First Recital

A recital by Marie Sundelius, soprano of the Metropolitan Opera Company, drew many listeners to Carnegie Hall last Sunday evening. The artist is familiar to New Yorkers from her activities at the Broadway opera house, where she has sung leading rôles for a number of seasons. This was her first song recital in the metropolis, though she has been heard on tour in many parts of the country. The audience included delegations from a number of Swedish singing societies of New York.

The singer was a striking figure in a vivid green gown, as she came out upon the great stage. She elected to sing first a group of classic numbers, an old Italian aria, "Credi nell'alma mia," by Benati; the Arietta of Apollo from Handel's "Terpsichore," arranged by Frank Bibb, who was at the piano for the artist, and "Batti, batti," from Mozart's "Don Giovanni." Mme. Sundelius' voice is one of peculiar clarity and great natural resources. It is of full, luscious quality,

irresistibly appealing to the ear.

Her second group was made up of lieder—Schubert's "Auf dem Wasser zu singen," "Gretchen am Spinnrade" and "Die Forelle" and Schumann's "Schneeglöckchen" and "Mondnacht." The clear beauty of the last was inimitably rendered with a mastery of melodic line that created much enthusiasm and brought a repetition. "Die Forelle" was also well given, with easy grasp of the arch quality of the lyric.

In a subsequent group of Scandinavian songs the artist completely won her hearers. These included Grieg's beautiful "Varen" and the same composer's "Good Morning" and "Vug, O Vove." Paterson-Berger's "Titania," with its tripping rhythm and lyric descriptive of a midnight revel of the elves, proved popular and was repeated. Last came a "Melody," with an exquisite text, by Ture Rangström, and a lilting "Dance Song" of folk inspiration by August Söderman. An encore was demanded at the end of the group.

A last group in English included Kramer's "Swans," Carl Beecher's "Thistledown," MacDowell's haunting "Midsummer Lullaby" and "The Lark Now Leaves His Wat'ry Nest" by Horsemann. At the end of the concert Mme. Sundelius was repeatedly recalled and gave encores including Musetta's Waltz Song from "Böhème." R. M. K.

## Throng Hails Heifetz

An audience which packed Carnegie Hall to the doors with the usual accommodations on the stage for the overflow greeted Jascha Heifetz in his second recital of the season on the afternoon of March 16. Scores of those who sought admission were turned away. The concert was under the auspices of the Fraternity Center Association.

Mr. Heifetz played an unusual program. The difficulties of Tartini's "Devil's Trill" Sonata were disposed of with amazing ease. The seldom-heard and melodious E Minor Concerto of Conus came next. In this Mr. Heifetz further revealed his complete mastery of his instrument, surmounting all obstacles without apparent effort. Two groups of smaller numbers followed: a Nocturne and a Cortège by Lili Boulanger, the last-named work a fragile and beautiful gem which was played so charmingly that a repetition was demanded and given.

Achron's Sicilienne, Brahms-Press' Intermezzo and a Brahms Hungarian Dance completed the third group. The Caprice XIII and Perpetuum Mobile of Paganini, which concluded the program, called forth an uproar of applause which did not abate until several extras were given.

Isidor Achron provided subdued and artistic accompaniments. M. B. S.

## Gerhardt and Erna Rubinstein

Erna Rubinstein made her only New York appearance of the season and Elena Gerhardt her last one, in a joint recital for the benefit of the Association of Music School Settlements, at Carnegie Hall on Friday afternoon, March 14. The excellence of the program and the impeccable technique of the artists made the afternoon a memorable one.

Mme. Gerhardt sang, for her first group, the Schumann cycle, "Frauenliebe und Leben," with a dramatic appreciation of the nuances of the music and the philosophy of the lyric that has made her world-famous as a lieder-singer. In a group of familiar Brahms songs that included "Vor dem Fenster," "In stiller Nacht" and "Der Schmied," Mme. Gerhardt again displayed a depth of understanding, musical and human. Coenraad V. Bos played accompaniments worthy of Mme. Gerhardt's singing.

In Leo Weiner's Sonata, No. 2, which Miss Rubinstein played for the first time in New York, the artist showed her fine gifts to advantage. The work is subtle and interesting, in spite of, or perhaps because of, the overtones of César Frank and Debussy. Vieuxtemps' "Reverie" Miss Rubinstein interpreted with emphasis on its lyricism and yet without over-sentimentalizing its mood. Her program also included a Mazurka de Concert by her teacher, Jenő Hubay, the Chopin-Sarasate Nocturne in E Flat and the Paganini Variations on the G String. Erno Balogh was a skillful accompanist. H. M.

## Erika Morini

Erika Morini, whose playing grows steadily better every time she appears,

gave her only recital of the season in Aeolian Hall on the afternoon of March 16, with Erno Balogh at the piano. Miss Morini's program was not equivalent in interest to her playing of it. The Wieniawski D Minor Concerto has faded considerably and the Bach Chaconne, like piano duets, is fun for the player but a weariness to the listener. The third group comprised an Adagio by Spohr, Kreisler's arrangement of Tartini's Variations on a Theme by Corelli and a Rondo by Mozart. Vieuxtemps' Rondo Allegretto ended the program.

Miss Morini's playing has always had a quality of virility about it, and this has grown to an amazing extent, so that she now plays with a sweep and breadth comparable only to that of the late Maud Powell. This made the waste places of the Chaconne of decided interest and galvanized the Concerto to the extent of compelling the listener to sit up and take notice. The Spohr Adagio was a fine piece of coloring and the Tartini Variations showed off Miss Morini's technical equipment. The audience, which was one of size, was loud in its appreciation of Miss Morini's playing. J. A. H.

## Leila Megane

Leila Megane, Welsh contralto, in whose career the former British premier, Lloyd George, is said to have been greatly interested, and who won the prize at last year's National Eisteddfod, made her American debut in Aeolian Hall on the afternoon of March 10, with Walter Golde at the piano. Miss Megane's program included arias from Massenet's "Werther" and "Thérèse" and Levadé's "La Rotisserie de la Reine Pédauque," a group of Welsh songs sung in their native language and a few of the general run of concert songs.

Miss Megane's voice is a very remarkable one. It is of very large volume and gives, furthermore, the impression that there is a good deal more to it than the singer uses both in the matter of range and volume. There is not a great deal of variety of color nor is Miss Megane's style, so far, one of contrasts; but she is, apparently, a singer of immense re-

sources, among which is an engaging personality. Naturally, her best singing was done in her Welsh songs. After her third group there were several encores, including the ineluctable "Mon Cœur s'Ouvre à ta Voix," which was exceedingly well sung. At the end of the program two women, dressed in national Welsh costume, appeared on the stage, bearing flowers, and the Welsh national anthem was sung by members of the audience. J. A. H.

## Fifth Beethoven Concert

The fifth concert this season of the Beethoven Association, given in Aeolian Hall on Monday evening of last week, enlisted the services of a distinguished group of artists. The program, too, was one of rare content and interest. To open, there was an early Beethoven Trio (Op. 9, No. 3), for Violin, Viola and Cello, which was performed by Georges Enesco, Albert Stoessel and Horace Britt. Mr. Enesco's fiddle was made to sing beautifully in the cantilena passages, and his colleagues played with sensitive musicianship and understanding. The work is not important, musically, but it is fresh, clear and at times aristocratic in spirit. It was well worth hearing.

The second number of the program brought to the stage Mme. Julia Culp, with the assistance as accompanist of the guest-leader of the Symphony Society, Bruno Walter. The popular Dutch lieder-singer was heard in Schumann's superb "Liederkreis," Op. 39, the twelve songs of which she gave (as they should be given) with the briefest of pauses to separate one from another. Mme. Culp threw herself into the interpretation of these noble lieder with whole-souled fervor, injecting into them great intensity of feeling. She was applauded with great warmth by the big audience, both before and after her performance, and Mr. Walter was also the object of affectionate handclapping. His accompaniments, by the way, were models of quiet and unerring musicianship.

To close, there was heard Franck's

[Continued on page 36]

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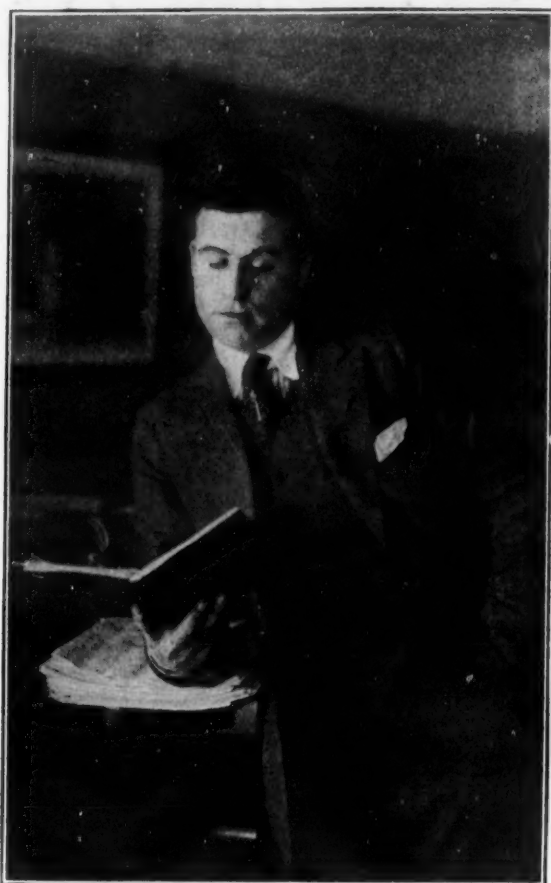
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NEW YORK TELEGRAPH, Mr. John Raftery.

Colin O'More, properly heralded as "American Tenor," last evening sang to one of the largest and most demonstrative audiences that has greeted a man singer in Carnegie Hall in many a season.

NEW YORK WORLD, Mr. Deems Taylor.

He was at his best in just the qualities which are indispensable for good recording: a voice of fine quality with a wide upper register, excellent diction in Italian, French, German and English, flexibility in the use of his voice and a good command of several vocal effects, particularly the mezza voce.

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KANSAS CITY JOURNAL, November 24, 1923.

Colin O'More scored heavily as Pinkerton. His singing is vital and his voice a beautiful tenor with great tonal warmth. He so absorbs the part, that he leaves nothing to be desired as an actor or singer.

ST. PAUL PIONEER PRESS, December 9, 1923.

Colin O'More is the first altogether plausible Pinkerton to make his bow before us. He really might be taken, almost anywhere, for a handsome young naval officer; and vocally he was as satisfactory as his Rodolfo of Friday had led the listener to suppose he might be. It was a really fine piece of work throughout the opera.

MINNEAPOLIS JOURNAL, December 13, 1923.

It was advertised as the local debut of ..... but turned out to be a triumph in the first place for Colin O'More, the young American tenor who sang Rodolfo. A more spontaneous, prolonged and well deserved ovation than the one tendered him after his singing of the "racconto" aria in the first act, has seldom been given a singer in an operatic role on a local stage.



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## THRONGS IN CHICAGO ACCLAIM PAVLOWA

### Ballet Completes Season of Two Weeks—Presents "Ajanta's Frescoes"

CHICAGO, March 15.—Anna Pavlowa and her Ballet Russe drew enormous houses during the second week of the Chicago engagement. It was more or less of an experiment to bring the ballet to the Auditorium Theater for two weeks instead of only two evenings, but public interest has justified it.

The most important new matter of the week was "Ajanta's Frescoes," a ballet in three scenes arranged by Ivan Clustine to music by Alexander Tchrepnin. The scenery was inspired by the temples of Ajanta in India, which were carved out of the solid cliffs 500 years before Christ. The walls of the temple are covered with frescoes of exquisite beauty, depicting the life of the Buddha. When visiting India on her oriental tour, Mme. Pavlowa was so impressed with these frescoes that she decided to make them the subject of a new ballet.

The first tableau shows the pilgrims entering the temple. The second tableau shows the interior of the temple, with a great painting of "The Enthronement of Buddha" in the background. The pilgrims, tired by their long journey, lie down to rest after performing their worship. During their sleep, and in their dreams, the figures on the wall come to

life and re-enact a drama of 2500 years ago. After festivities and dancing of Prince Gautama and his court, he withdraws to renounce forever the pomp and vanity of the world and to give a new religion to humanity.

The ballet was colorful, and there was excellent ensemble dancing, as well as dances by Mme. Pavlowa and Laurent Novikoff. Tchrepnin's score was far from interesting, but Theodore Stier, in the conductor's stand, did what could be done to put life and color into the music.

The most popular of all the ballets in the repertoire has been "The Fairy Doll," which was reviewed last week. "Oriental Impressions" also was popular, and some spectacular dancing by individual members of the ballet secured for "A Polish Wedding" an enthusiastic reception. From last year's repertoire "Dionysus," with its change of scenery effected by lighting, was given on Tuesday with Mme. Pavlowa and Mr. Novikoff taking the leading parts.

Individual successes were scored by Hilda Butsova and M. Oliveroff in a number of solo and *pas de deux* dances, by Mme. Pavlowa herself in the "Gavotte Pavlowa," "Dragonfly," "California Poppy" and "The Swan," by Mr. Novikoff and Mme. Pavlowa in the wild and brilliant "Bacchanale" to music by Glazounoff, by Mr. Novikoff in the "Bow and Arrow" and "Bolero," and by M. Algeranoff in an astounding demonstration of Russian dancing. The spectators were enthusiastic, and curtain calls were plentiful all around. F. W.

### Chicago Opera May Drop Wagner

[Continued from page 1]

mezzis "Love of the Three Kings" have been restored to the repertoire for next season at the urgent insistence of the musical director.

The personnel of the company is very attractive. Most of the singers have already been announced in MUSICAL AMERICA, but the prospectus gives first official confirmation to the engagements of Feodor Chaliapin, Carlo Galeffi, Cesare Formichi, Vittorio Trevisan, Elvira de Hidalgo and Virgilio Lazzari. The prospectus also gives the news that Georges Baklanoff, Louise Homer and José Mojica have signed their contracts for next year.

The complete list of singers announced is as follows:

**SOPRANOS:** Toti dal Monte (new), Elvira de Hidalgo (new), Mary Garden, Elsa Gentner-Fischer (new), Florence Macbeth, Edith Mason, Claudia Muzio, Graziella Pareto, Rosa Raisa.

**CONTRALTOS AND MEZZO-SOPRANOS:** Maria Claessens, Louise Homer, Kathryn Meisle.

**TENORS:** Fernand Anseau, Charles Hackett, Charles Marshall, José Mojica, Alfred Piccaver, Tito Schipa, Harry Steier.

**BARITONES:** Georges Baklanoff, Cesare Formichi, Carlo Galeffi, Giacomo Rimini, Joseph Schwarz.

**BASSES:** Feodor Chaliapin, Edouard Cotreuil, Alexander Kipnis, Virgilio Lazzari, Vittorio Trevisan.

Giorgio Polacco will again be musical director of the company.

The Civic Opera ballet will be furnished by Sergei Oukrainsky and Andreas Pavley. Mr. Oukrainsky returns to the company as premier

danseur. There will be four première danseuses, according to the announcement: Misses Milar, Sherment, Elisius and Nemeroff.

The personnel is as yet incomplete and includes only the artists already under contract for next season. Negotiations are pending with several others.

### Losses on Wagner's Works

The presentation of German operas was financially disastrous last season, and the business management of the company plans to raise a special guarantee fund for German opera. Unless an appreciable guarantee is obtained, Wagner will be dropped from the company's plans.

The system of special matinées for high school children started last season will again be followed this year, at prices ranging from twenty-five cents to one dollar.

An innovation will be the giving of special Sunday night performances to the employees of large industrial concerns, at special prices. Thus the employees of the Western Electric Company will have one Sunday night performance, the Commonwealth Edison Company another, and there will be other performances for industrial concerns large enough to fill the Auditorium Theater with the music-lovers among their employees.

It is planned to give about one hundred performances during the eleven and a half weeks of the season, including the subscription performances, the Saturday night popular priced performances, the Wednesday matinées, the children's performances and the industrial employees' Sunday night specials. F. W.

### Double Organ in Chicago Theater

CHICAGO, March 8.—The effectiveness of four-handed organ playing was demonstrated last Sunday by Mr. and Mrs. Jesse Crawford on the new double organ which has just been installed in the

Balaban and Katz Chicago Theater. The ensemble work made possible by the huge organ is developing a more pretentious program. There was much more color and life in the performance than was possible under the single organ system.

### SUNDAY BRINGS HUBERMAN AND BACHAUS IN RECITALS

#### Violinist Gives Program Including Franck Sonata and Pianist Plays Classics

CHICAGO, March 15.—Bronislaw Huberman and William Bachaus provided concert-goers with musical fare last Sunday, Mr. Huberman playing a violin program of wide range and exacting contents before a large gathering in the Studebaker Theater, while Mr. Bachaus was giving a piano recital in the Playhouse next door.

Mr. Huberman chose as his pièce de résistance the César Franck Sonata for Violin and Piano. Despite the mishap of a snapped string, the violinist made the work very interesting. His admirable accompanist, Siegfried Schultze, played with restraint and impeccable good taste. The recitative and concluding movement of the Bruch Second Concerto were performed with brilliance.

Mr. Bachaus has developed in sympathetic feeling, and his very genuine talents were well set forth in this recital. He was not afflicted with the vice of maudlin sentimentality, nor was he afraid to display the dynamics of the instrument. He played with a mechanical aplomb and temperamental dash the most difficult of Chopin's fancies and disposed of obstacles with ease and assurance. He treated Bach and Beethoven in a manner to make certain otherwise arid passages seem vital and full of meaning, and his playing won enthusiastic approval from the audience. F. W.

### Harpist Gives Many Recitals

CHICAGO, March 15.—Dorothy Bell, harpist, is having an unusually active season. She recently played for the Outdoor Art League, appeared with the Chicago Civic Trio, played in a musicale at the home of Mrs. Sumner Sollitt and in concerts in Elgin, Argyle and Oglesby, Ill. She also played for the Morgan Park Methodist Church, for the Men's Club of the Fourth Presbyterian Church and gave a Sunday concert at the Windermere Hotel.

### Gordon Fills Many Engagements

CHICAGO, March 15.—Jacques Gordon, concertmaster of the Chicago Symphony, has filled many dates in the last few weeks. On Feb. 5 he played at Kokomo, Ind.; on Feb. 10 at Albion, Mich.; on Feb. 25 at Mount Pleasant, Mich.; on March 5 he was soloist with Alexander Zukowsky's Orchestra in Chicago, and he played the solo violin in the Chicago Symphony's performance of Brahms' Double Concerto for Violin and 'Cello at a regular brace of concerts in Orchestra Hall recently.

### Rudolph Reuter in Europe

CHICAGO, March 15.—The pianist, Rudolph Reuter, who is to return to America next season for a concert tour, played in Rome on March 6. Soon after a successful series of engagements in Germany he went to Prague, Vienna, Salzburg, Innsbruck and then spent a week in the Tyrolean Alps skiing.

### Historical Concert at Sovereign Hotel

CHICAGO, March 15.—A program of French music, the first of a series of four historical concerts, was given on Friday evening in the Salle Royale of the Sovereign Hotel. The artists were Fritz Renk and Frank Polesny, violinists; Electa Austin and Otto Beyer, pianists; Mabel Markle, soprano; Walter Brauer, 'cellist; and Otto Roehrborn, viola player.

## BAX SYMPHONY HAS AMERICAN PREMIERE

### Work in E Flat Impresses with Virility and Beauty—Landowska with Stock

CHICAGO, March 15.—Modern music by Arnold Bax and ancient music played on harpsichord and piano of Wanda Landowska gave interest to the Chicago Symphony's pair of concerts in Orchestra Hall this week, Frederick Stock conducting.

Bax's Symphony in E Flat, which was given its first American performance on this occasion, made a deep impression, and with its thunders and clashing dissonances was a striking contrast to the music of Handel, Scarlatti, Bach and Mozart that Mme. Landowska dispensed. It is music in a fighting mood, with vivid colorings, and a tropical wealth of feeling that seemed very un-British. The general impression of the symphony, despite its dissonances, is of virile, almost brutal beauty—rough-hewn loveliness, aggressive, rhythmic strength.

Mme. Landowska's playing of the harpsichord was decidedly interesting, but the tinkling tone of the instrument became monotonous. She played, to the accompaniment of a greatly reduced and subdued orchestra, a concerto by Handel, which some musicians claim was written not for the harpsichord but for the harp.

When she turned to the piano and played the Mozart E Flat Concerto, the richer tone capacity and colorings of the instrument came as a distinct relief. Mme. Landowska proved herself an excellent Mozart player, routinized in the style and thoroughly conversant in the traditions and spirit of the music.

The program opened with a quaint ballet by Grétry, and included the exquisite nocturnes of Debussy.

At the symphony's "pop" concert in Orchestra Hall, last Thursday, Olga Eitner, one of the prize winners in the Society of American Musicians' contest, was violin soloist in Bruch's "Scotch Fantasie." F. W.

### Arthur Ranous to Sing

CHICAGO, March 10.—Arthur Ranous, baritone, will give his Chicago recital on April 10 in Kimball Hall. Calvin F. Lampert will be his accompanist.

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## In Chicago Studios

Chicago, March 15.

### CHICAGO MUSICAL COLLEGE

Mrs. Fannie B. Linderman, of the faculty, has been elected vice-president of the Literary Society of America, the official organ of which is the "American Poetry Magazine." Mrs. Linderman filled a return engagement with the Southern Woman's Club on Feb. 28. Helen Rend, piano pupil of Max Kramm and composition pupil of Laura Drake Harris, was soloist at a concert given with the assistance of a symphony orchestra at the Chicago Athletic Association on March 9. She played a concerto by Mozart and a group containing two of her own compositions. Jaroslav Gons, of the faculty, played two groups of cello pieces before the Protestant Woman's Service Club on March 5.

### AMERICAN CONSERVATORY

The mid-year examinations of the teacher's certificate class took place during the last two weeks under the personal supervision of John J. Hattstaedt, president of the conservatory. The attendance at the conservatory has surpassed that of all previous seasons and is especially noticeable as to the number of non-resident students, almost every northern, Midwestern, Pacific and southern State being represented. Mae Doelling-Schmidt of the piano faculty gave a recital Sunday afternoon, March 1, at the Cordon Club before the Mu Phi Sorority.

### BUSH CONSERVATORY

The summer school course of public school music is attracting much attention from music supervisors and teachers in the public schools because of the modern method of study and the excellent faculty. The new ideas in methods for the grades and high school find expression. A thorough course in band and orchestra conducting and the development of violin classes in the public schools is an important feature of the six weeks summer session. The group of teachers this summer has been increased by the addition to the regular faculty of Mrs. Homer E. Cotton, who is director of music at New Trier High School, and E. P. Espenshade of the Englewood High School.

### MUHLHANN SCHOOL OF OPERA

Members of the Muhlmann Opera Club of the Muhlmann School of Opera, which

is the operatic department of the Gunn School of Music, gave their third monthly program on March 9. It was an operatic recital, in which some of the members participated in solo parts and all of them in the chorus. La Verne Hansen, pupil of Glenn Dillard Gunn, opened the program with Chopin's E Minor Waltz and Liszt's Etude in D Flat. Students in the Opera Club who took part include Isadore T. Mishkin, Miss Happy West, Philip Bernstein, Sonya Abter and John W. Besse.

### ELLEN KINSMAN MANN STUDIO

The Westfall-Mason Morand Duo gave a recital in West Chicago on Feb. 18. Helen Westfall, soprano, was soloist at a banquet given to the officials of the Commonwealth Edison Company on March 2. Louise Fowler, soprano, has been engaged as soloist for the Sunday morning services held by the Ransom Society. On Feb. 26 she sang at a banquet at the Division Street Y. M. C. A., and on Feb. 28 gave a group of songs for the Parent-Teachers' Association of the Ward School. Ethel Mary Tilton was contralto soloist at the Saron Lutheran Church last Sunday morning. Mrs. Hilda Bryant, contralto, sang at a banquet at the City Club, on March 3. Geneve Cadle, soprano, was assisting soloist with Mrs. Bryant at the regular Sunday morning service of the Unity Church this week.

### DE HORVATH STUDIO

Cecile De Horvath has conducted many master classes throughout the country on her extensive concert tours, and as a result she had received many applications from different parts of the United States for the summer master class which she will conduct in her studio in the Fine Arts Building in Chicago. Her piano pupils have recently fulfilled the following engagements: Elizabeth Dolison, recital before the Sigma Gamma Society, Feb. 19; Esther Sopkin recital in Winnetka, Feb. 14; Betsy Brown recitals in Chicago on Feb. 14 and 23 and March 5, Forest Park on Feb. 17, Winnetka on Feb. 24, La Grange on March 2, Auburn Park on March 8 and Wilmette on March 14.

### COLE-AUDET STUDIO

The ensemble class in piano playing, conducted by Viola Cole-Audet, met in her studio on Monday evening, for an enjoyable soirée.

### Herma Menth Makes Chicago Début

CHICAGO, March 15.—Herma Menth, pianist, gave her first Chicago recital before a large audience at the Playhouse on the afternoon of March 4. Miss Menth disclosed splendid powers as a pianist in a Liszt Fantasia and Fugue, Nocturne for the left hand by Scriabine, the Mendelssohn-Liszt "Wedding March" and "Dance of the Elves" and two compositions by Godowsky, "Alt-Wien" and "A Watteau Paysage," the latter of which she was obliged to repeat. Part of her program was given in conjunction with the Angelus reproducing piano and included Leschetizky's "Etude Héroïque," Poldini's "Poupée Valsante," the latter repeated; Moszkowski's Valse in E and Arensky's Valse. "Danse Macabre" by Saint-Saëns, for two pianos, was played by Miss Menth and the reproducing instrument and brought her many recalls. A. C.

### Socrate Barozzi in Recital

CHICAGO, March 15.—Socrate Barozzi, Rumanian violinist, made his first Chicago appearance on Tuesday evening, in Orchestra Hall. His playing had a strong flavor of the French school, and was marked by grave suavity, elegance, and refined phrasing. He chose as his numbers the Handel Sonata in D, pieces by Friedrich and Johann Sebastian Bach, by Francoeur-Kreisler and Tartini-Kreisler, by Chopin, Saint-Saëns, Paganini, and Pugnani-Kreisler. He was warmly applauded, especially in the Kreisler transcriptions.

Theodore Harrison Returns to Ann Arbor to Head Vocal Department

ANN ARBOR, MICH., March 15.—Theodore Harrison, who was formerly for five years head of the voice department of the University School of Music, will return in the same capacity next season,

succeeding William Wheeler, recently resigned. Mr. Harrison, who is a native of Philadelphia, has studied both in this country and in Europe and has sung in the leading Continental cities with success. Upon his return to America, he made many tours in concert and sang with the leading orchestras. In the five years since he has been in Ann Arbor, he has been heard widely in concert in the Middle West and has achieved a position among the most successful teachers of Chicago. Among his successful pupils are Chase Sikes, who under the name of Cesare Baromeo, is concluding his first season in opera in Italy, and Horace L. Davis, who as Orazio Davelli, has had a fine success in several opera houses in Italy. Besides his work at the University, Mr. Harrison, will also conduct classes in interpretation.

## MILWAUKEE PLANS TO FORM CHORUS

Edna Thomas Sings with Arion Club—New Theater Opened

By C. O. Skinrood

MILWAUKEE, March 15.—The Arion Musical Club is organizing a special chorus of 400 voices to give Mendelssohn's "Elijah" during Music Week in May. A special invitation has been sent to all singers in church choirs and to former members of the Arion Club to join in giving this work which has not been presented here for many years. The young people's societies in all the leading Protestant churches have agreed to support the enterprise wholeheartedly.

Another feature of the Music Week performances will be an ensemble of fifteen pianos, played by the finest pianists of the city.

Edna Thomas scored a striking success in her recital with the Arion Club in the Pabst Theater on March 6. She sang two groups of Negro spirituals and two groups of Creole songs. Each was given an artistic interpretation, with clear diction, and her singing aroused enthusiasm.

The Arion Club presented many numbers with interesting melodies, notably the "Volga Boat Song," Edward German's "Rolling Down to Rio," "O, Dry Those Tears" by Teresa del Riego, Alfred J. Silver's "Love's Benediction," and "Jerusalem, O Turn Thee to the Lord" from Gounod's "Gallia," Henry K. Hadley's "A Hongkong Romance," with its piquant tune and oriental setting was also popular. Mozart and Handel numbers completed the chorus offerings. Herman Nott, the new accompanist for the Club, gave valuable assistance. Mary Hymans was an artistic accompanist for Miss Thomas.

Miss Thomas went to Shorewood, a suburb of Milwaukee, and sang to an audience estimated at 1000 persons.

Announcement has been made of the opening of new Wisconsin Theater on Grand Avenue, Milwaukee. This building has a seating capacity of 3500 and will contain a \$50,000 organ with double console. The stage has been erected so as to be especially suitable for grand opera and large musical entertainments, and it is hoped that this fine auditorium will be available for the biggest musical events, though the exact policy of the present lessees has not been definitely announced. The large organ and a symphony orchestra will be used for the moving picture and vaudeville programs.

## GANZ FORCES PLAY WORK BY RESPIGHI

Soloists Aid Symphony in Recent Interesting Concerts

By Herbert W. Cost

ST. LOUIS, March 15.—Rudolph Ganz, at the fourteenth pair of Symphony concerts recently, led his forces in Respighi's "Fountains of Rome" with brilliant effect. Beethoven's "Fidelio" overture, Liszt's "Les Préludes" and Ravel's "La Valse" were also in the program.

The soloist was Frieda Hempel, who sang arias from Mozart's "Marriage of Figaro" and Meyerbeer's "Dinorah" with the utmost charm. The "Blue Danube Waltz" of Strauss was an encore piece.

During the intermission George H. Markham, vice-president of the orchestra, announced that next season the concerts would revert to their former arrangement of Friday afternoon and Saturday night.

Elizabeth Estle Rucker of Sedalia, Mo., played the Rubinstein Piano Concerto No. 4 with the orchestra at the popular concert on March 2. She displayed a facile technic, and was enthusiastically greeted. The other soloist was Edward Atchison, tenor, who sang an aria from "Tosca" in a voice of power and beauty. He was the first person to receive assistance from the Juilliard Fund. Orchestral numbers, the Overture to Smetana's "Bartered Bride" and this composer's symphonic poem, "Moldau," two movements from Schoenfeld's "Suite Caractéristique," No. 15, for string orchestra, and Hosmer's "Southern Fantasy."

### Sopkin to Tour with Chaliapin

CHICAGO, March 15.—Abraham Sopkin, the young violinist, who astonished Chicago at his recital here on his return from Europe recently, will tour with Feodor Chaliapin, Russian bass, next season. He will make thirty-five joint appearances with Chaliapin on a coast-to-coast tour.

The Russian Symphonic Choir, a new organization under the leadership of Basil Kibalchick, will make its first American appearance in concert in the New York Town Hall on the evening of April 6.

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## Adventures in Master Classes

[Continued from page 9]

over there in Germany. I had studied a great deal of big music. And yet I could not play as fast as I wanted to, or as loud, or as delicately either. The foundational principles of these things were not taught, so far as I could discover, though I had tried to work out quite a number of points myself. But when I returned home and started to play and teach, I found I hadn't gone down to the bottom, and how could I teach it? I had always expected to teach advanced interpretation when I returned from European study, but I soon found those who wanted that were not ready for it. Many of them had to be made over first.

Fortunately I heard of a school where foundational principles were being taught, and in an educational way, just as one learns the principles of any profession. I visited that school and listened to the explanations of its founder, a quiet American gentleman. I heard the students play and found they had delicacy, velocity and power, just the very things I wanted and had never really mastered. I determined to learn everything about the so-called mechanical side of my profession, from the bottom up. I felt it need not take so very long, if I put my mind to it, as I had been so well trained on the interpretative side.

And it did not take so many months. But how I worked! Early and late. For I was bound to master these things. For the first time I found the principle of relaxation adequately illustrated and explained, and experienced in myself the true sensations. I learned to play ringing chords that were powerful but not hard; that employed not only fingers, hands and arms, but body weight as well, yet with little effort and no fatigue. I learned to move the fingers with such quickness and lightness that I could capture much of the velocity I had so wished for, but had not succeeded in attaining. I learned the principles underlying scales, arpeggios and octaves and how to teach them to young pupils.

All this was very much worth while. I rejoiced, too, that these illustrations had all been thought out by an American. It was a home product and not "made in Germany."

Come with me now and we will visit one of the artist-technic classes, presided over by this educator. It is not called a "Master Class" but an Artist Class, you notice; and, besides that, an "Artist Technic Class." Because this master educator believed that, given the equipment of a master technic, you can

play convincingly, if you have any soul in you. Or, to put it in other words: It is *because* you have an artistic technic that you can play the piece artistically. The members of the class are all pianists of good standing. Some of them are actively before the public; most of them have studied in Europe, but never found the right sort of technical training on either side of the water.

It is the fashion to make light of the metronome, even to ridicule it. We all know that artistic rhythm is higher than mechanical rhythm. All the same, the effort to work up one's technic to a certain speed, with metronome, gives a sureness, a solidity that nothing else does, yet it need in no way interfere with artistic rhythm in the interpretation of pieces.

The members of this Artist Class, with their European training, were not too high and mighty to descend to the bed-rock of technic and its principles—to be willing to build up an artistic technical edifice with a definite foundation of thorough understanding.

The class on this occasion began with trill studies, built up from quarter to sixteenth notes and played with metronome in various grades of speed. These trills are shaded in every possible way. You know, great pianists have toiled over trills and some never really conquer them. In this studio there was a dependable method of gaining control over them.

Then came scales. My! You should have heard our scales! How they thundered up and down the keyboard or floated like the airiest gossamer mist, legato, staccato, smooth and level, or with every variety of accent. Then the shading of those scales, the crescendos and diminuendos, the velocity and control. Each pianist took his or her turn at them, and naturally tried to do them better than anyone else.

In like manner octaves, arpeggios and chords were played with all kinds of touch, tone and effect.

Finally, several fine classical compositions were offered in illustration of the technical stunts that had been performed, just to prove we could play them effectively, *because* we had acquired technical facility of the right sort. Here were exactness of phrasing, passages that perled and scintillated, power and weight when needed and often great velocity. Melodies were sung with sympathetic quality of tone and there were all varieties of tonal shading.

This is no fancy picture of word painting; it is all gospel truth, and it happened just as I have stated. It is one of my most cherished experiences in the realm of the Master Class, though we might rather call it an American Artist Technic Class.

(Author's rights reserved.)

### Form New Chorus in Clay County, Iowa

SPENCER, IOWA, March 15.—Clay County has organized a chorus of about 150 members, under the direction of a committee of the leading musicians of Spencer and other towns in Clay County.

G. SMEDAL.

### Heifetz Visits Watertown

WATERTOWN, N. Y., March 15.—Jascha Heifetz, violinist, was enthusiastically greeted in a recital on March 3, when he appeared at the Olympic Theater. This was the last recital of this season in the course organized by the Morning Musicales.

W. W. KNAPP.

### Artists Unite in Yonkers Program

YONKERS, N. Y., March 15.—The Floriot Trio, which is composed of Mary Waterman, violinist; Florence Briggs, 'cellist, and Dorothy Fine, pianist; Philip Sevasta, harpist; Grace Northrup, soprano, and Herrington Van Hoesen, baritone, gave a successful concert for the benefit of the Protestant Italian Mission Building Fund on the evening of March 6. The program included two movements of the Gade Trio and works by Kreisler, Schubert and others by the ensemble; the Prologue to "Pagliacci," sung by Mr. Van Hoesen; four songs in English by Miss Northrup and numbers by Alvarez, Mendelssohn and others by Mr. Sevasta. The ensemble plays with fine phrasing, a warmth of feeling and

precision which would do credit to an organization which has played for many years. All the artists received abundant applause for their work. Beatrice Fine deserves credit for the success of the program.

### Harrisburg Hears Arthur Billings Hunt

HARRISBURG, PA., March 15.—Arthur Billings Hunt, baritone, lecturer and writer on musical subjects, gave an interesting lecture-recital before the teachers in the public schools recently. Mr. Hunt aroused genuine enthusiasm through his illuminating remarks on the folk-song and his singing of folk-songs of twenty-five nations. The program was one of a series planned by C. H. Garwood, superintendent of schools, for the benefit of the teachers.

C. A.

### Jean Stockwell on Tour with "Willow Plate" Company

Jean Stockwell, violinist, left New York recently with Tony Sarg's Marionette Company, presenting "The Chinese Willow Plate," which is on a fourteen weeks' tour to the Pacific Coast. The score, which was specially written by Victor Herbert, is played by a quintet composed of Jean Stockwell, violinist; Josephine Rice, 'cellist; Beatrice Oliver, oboe player; Elizabeth Dorn, percussion, and Helen Crafts, pianist. The company played in Chicago on Feb. 28, March 3 and 4.

### Columbus Teacher Removes Studio

COLUMBUS, OHIO, March 15.—Margaret Crawford, contralto and teacher of singing, has removed her studio to 594 Franklin Avenue, where she will have better facilities for giving recitals and receptions. Miss Crawford, who directed a fine production of Verdi's "Trovatore" recently, is planning to produce another opera in the fall.

### St. Bartholomew's Choir Gives Program

The Choir of St. Bartholomew's, consisting of fifty mixed voices, gave a program of secular and sacred music at the Community Church on Park Avenue on the evening of March 14. The program included works by Tchaikovsky, Rachmaninoff, Elgar, Schubert, Rossini and a new part song, "Mirth," by Cecil Forsythe and "I Know a Maiden" by Philip James. Grace Kerns, soprano, was the assisting soloist.

### Maud Cuney Hare and William H. Richardson Conclude Interstate Tour

BOSTON, March 15.—Maud Cuney Hare, pianist, and William H. Richardson, baritone, exponents of Creole folk music and songs from the Orient, have returned from a successful concert tour in other States. Notable among their recitals were those given in Baltimore for Morgan College on March 6 and in Richmond, Va. Mrs. Hare and Mr. Richardson appeared in the Music Lovers' Club program at Steinert Hall, Boston, on the morning of March 11.

W. J. PARKER.

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# Music Thrives in Ireland as Country Settles Down

Amy Neill, Home Again After Two Years Abroad, Relates Experiences as Concert-Artist—Belfast Customs Officers, Alert for Firearms, Are Dubious About Violin Cases—Erin's Growing School of Composers—Vienna Gay Once More and Eager for Music

**M**USICAL EUROPE is eager to acclaim American artists. This is the conclusion of Amy Neill, violinist, who arrived in New York on the liner Cedric last week, after two years of concert-giving in Europe. Miss Neill made her headquarters in London, where she gave four recitals, played at a musicale given by Lady Allington under the patronage of the Dowager Queen Alexandra, and was heard as soloist with the Queen's Hall Orchestra under Sir Henry Wood. She paid five visits to the Continent, playing in Cecil Burleigh's Concerto with the Amsterdam Concertgebouw under Bruno Walter, and gave concerts in Rome, Vienna, Glasgow and other cities.

The American artist also visited Ireland, the country where her forefathers lived, and she brought back some vivid memories of the cities recently torn by civil disorder. "The north of Ireland is not so active musically as the south," she reports. "I played, however, in Belfast, which is to some extent an exception to the rule. Here they have a permanent orchestra connected with the Philharmonic Choral Society. The latter is a thriving organization, but is somewhat hampered by the conservatism of local taste. Holst's 'Hymn of Jesus' was sung for the first time by the chorus not long ago, and there were vigorous protests against the ultra-modern work from the old school. Letters were written to the newspapers, so heated did the discussion become!"

"Belfast has a very conscientious customs service, and they always search one's luggage upon arrival for firearms. They were particularly dubious about the contents of my violin case! This is, of course, owing to the uprisings of a year or more ago. The whole of the country is quiet now, although when I first went

to Dublin there were occasional alarms. Two years ago one had occasionally to get out of the streets when guns popped. Alarm was exaggerated by the spirit of panic, and I have seen wild disorder when the noise of a falling coping was mistaken for the sound of artillery."

"There is a growing school of native Irish composers. Foremost, perhaps, among the younger men is Herbert Hughes, who is known in America for his burlesque nursery rhyme songs and chamber music pieces. He comes from Belfast, and, in fact, our families were acquainted."

## Musical Cliques in England

The musical sea in London is occasionally ruffled by differences of opinion between the newer generation of critics, who welcome the *dernier cri* in things tonal, and the older, more conservative men. Miss Neill sums up the situation by rating the under-stratum of music-lovers as pronouncedly conservative.

"There are two parties of musical enthusiasts," she says. "The ultra-moderns, led by Edwin Evans among the musical writers, think of Schönberg and Stravinsky as already classics. Then



Photo by Fernand de Gueldre

AMY NEILL

American Violinist, Who Was Impressed by Her Cordial Reception in Europe. She Has Returned to Give a Series of Recitals in the United States

there is, in opposition, the ultra-conservative group. It is hard to startle the English. They do not 'go in' for sensation, and like to think a matter over. Bela Bartok, for instance, was considerably fêted at first, but there is some disposition to criticize his works now. On the other hand, when once an artist has gained success, the nation is wonderfully loyal, acclaiming celebrities—as elsewhere—sometimes after they have passed their prime.

"More important, so far as I was concerned, was the disposition to be cordial to newcomers. In London I played Leo Sowerby's Violin Sonata, which was well received. I also did John Alden Carpenter's Sonata, which was so well liked that they expressed a hope of hearing it again. The public seems to be pleased to welcome works by Americans, partly owing to the feeling of satisfaction with its own younger school of composers."

"In Rome I had the pleasure of visiting the American Academy. One of the directors arranged a private musicale at his residence, which is across the street from the Academy, and I gave the program. The interest of the Italian Government in the American institution has been expressed very cordially, and some time ago King Victor Emmanuel attended a gala concert there, at which works of Sowerby were presented. To the American composer's amusement, the newspapers immediately afterward announced that the sovereign had gone to the seashore for a long rest! In my Rome recital I gave a first performance of Sowerby's Sonata. It is pronouncedly modern in its harmony, but in some instances the Italian critics, who are prepared for the very worst in cacophony, pronounced it downright melodious!"

## Post-War Vienna Gay

Miss Neill visited Paris, but did not play there. She gave three recitals in Vienna and also played in nearby cities, including Graz. She reports the standard of instrumental music in the Austrian capital as higher than that in France and the operatic performances to be of especial excellence.

"Vienna is, as ever, a great cosmopolitan center," she says, "and sooner or later most musical artists visit it. The people show their old, happy-go-lucky traits, the café life is just as free and easy and the concerts are usually

crammed. There are more musical events given than almost anywhere, except New York. The former aristocracy is the only element now missing. The former titles are not permitted in general use,

[Continued on page 34]

## A Letter to Local Managers About Leo Ornstein

This is a special reminder to you to bring to your city, to your music lovers and students of piano playing, one of the most distinguished artists America and American teaching has produced.

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I am convinced among these few Leo Ornstein fills no mean place. Write that you are interested, tell me the time at which you would like him to come to your city, and I will gladly co-operate.

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The Last Wish. (2 keys) . . . . .	.50

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## Music Thrives in Ireland as Country Settles Down

[Continued from page 33]

and in a small town near Vienna I found a former court official acting as railway agent.

"My most vivid musical recollection is that of a performance of Schönberg's 'Gurrelieder,' given under Paul von Klenau's leadership. This work is very dramatic and is scored for a tremendous chorus and an orchestration including wind machine, soloists and a speaker. The last performed marvelously, reciting in rhythm to the music. It proved to me that this could be done exquisitely, contrary to the ordinary pianologue! The work was so popular that it was given

four times. The composer did not attend, as the performances were soon after the death of his wife."

The artist expressed pleasure in being back in the United States. She will open a series of recital engagements under the personal representation of Charles Burke, with an Aeolian Hall program on March 28. She will be heard in Chicago on April 9. Her program will include some new works brought back with her—numbers by G. O'Connor Morris, a composer and pianist well known in London; an "Irish Dance," arranged by Charles Wood, and, in later programs, the Sowerby Sonata and a work by Howard Hanson. R. M. K.

## ORGANIZE QUARTET FOR ATLANTA, GA.

First Concert Announced for  
March—Plan Harpists' Chapter

By Helen Knox Spain

ATLANTA, GA., March 15.—Arthur Talmadge, of the violin department of Shorter College, has organized a string quartet, comprising Arthur Talmadge, first violin; Mrs. H. B. Goff, second violin; Caroline Gray, viola, and Paul Nixon, 'cello. With the exception of Mr. Nixon, who is the conductor of the Rome Symphony, the members are of the faculty of Shorter College. Their library includes music by Mozart, Haydn, Beethoven and Schubert. The first concert will be given in the latter part of March.

The members of the Fine Arts Club were so enthusiastic over the recent visit of the Salzedo Harp Trio that a small

group of musicians assembled in the evening after the concert and discussed with Carlos Salzedo plans for the organization of a chapter of the National Association of Harpists. Plans were also discussed to bring the fifth convention to Atlanta.

The trio, comprising Mr. Salzedo, Marie Miller and Elise Sorelle, gave its concert before the club on the afternoon of Feb. 26 in the ballroom of the Piedmont Driving Club. The ensemble numbers were the Sixth French Suite of Bach, Rameau's "Joyeuse," a Gavotte by Martini, Handel's Largo and the "Song of the Volga Boatman," arranged by Salzedo. A Chorale and Variations by Widor, played by Miss Miller, harp, and Mr. Salzedo, piano, aroused great applause. Miss Miller responded with two encore-pieces. Mr. Salzedo played his Variations on an Old Theme with such brilliancy that he was forced to give an encore, when he gave a Theme and Variations by Haydn. A series of recalls followed, Mr. Salzedo responding with a Chaconne by Durand, his own "Whirlwind" and Mendelssohn's "Spring Song."

A service composed by Cecil Poole, who was choirmaster of St. Luke's Episcopal Church, was performed by the choir on Feb. 24. Mr. Poole, who died on Feb. 23,

1921, was choirmaster from 1913 to 1921, and during his occupancy of that office the choir was raised to a high standard of musicianship. Dora Duck is the present organist and choir director and is continuing the fine traditions of artistic chorus work.

Sousa's Band, with assisting artists, gave two concerts at the Armory Auditorium on Feb. 27.

## MIAMI GREET'S HEMPEL

Choral Concerts and Club Program Also Interest Audiences

MIAMI, FLA., March 15.—Frieda Hempel gave one of her attractive recitals here recently, with Coenraad V. Bos, pianist; Louis P. Fritz, flautist, as assisting artists. It is estimated that 1800 persons heard this program at the White Temple.

The Y Singers lately gave a successful concert under the leadership of E. E. Madiara, with the Kaufmann Trio assisting.

The program of the annual secular concert given by the White Temple Choir, under the baton of Charles F. Cushman, was made up of excerpts from operas. It proved so successful that the concert had to be repeated for those who could not obtain seats on the first evening.

The Woman's Club program, arranged by Mrs. H. Pierre Branning, introduced several guests in the city—Charlene Stearns of Chicago, violinist; Dorothy Smith, pianist; James Caffrey, soloist with Pryor's Band, with Mrs. Branning as accompanist, and a local musician, Laura Van der Locht, soloist in the Presbyterian Choir.

At the annual garden party given by the Miami Music Club, at the home of Mr. and Mrs. Charles Briggs, the program was given by the Kaufmann Trio, the Miami Music Club Chorus, conducted by Adelaide Sterling Clark; Leon Hanzlik, soloist with Pryor's Band, for whom Mrs. Hanzlik was accompanist, and a group of children, who danced, among whom were Florence Harper, Sue Stagemaler, Margaret Short, Virginia Hawley, Irene Smith, Alberta Summers, Jessie Smith, Mary Jane Barrett, Elizabeth Ruess.

Grace Porterfield Polk sponsored a program of Shakespearian songs and readings before the Business Women's League in which there appeared Adelaide Sterling Clark, singer, with Eleanor Clark as accompanist, and Mrs. William V. Little, reader. A. M. FITZPATRICK.

Saxophone Octet with Sousa's Band in Rome, Ga.

ROME, GA., March 15.—Sousa's Band played to two capacity houses on the afternoon and evening of Feb. 22, under the auspices of the Music Lovers' Club. The receipts of these concerts are said to be the largest that have ever resulted from paid attendance at an indoor attraction in Rome. A feature of the program was the playing of a saxophone octet, led by Fred W. Bayers.

HELEN KNOX SPAIN.

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## ORCHESTRAS STIR TOLEDO

Siegfried Wagner Conducts Philharmonic—Recital by Pachmann

TOLEDO, OHIO, March 15.—Siegfried Wagner was warmly welcomed when he appeared as guest conductor with the Toledo Philharmonic Orchestra at the Coliseum. This orchestra, the conductor of which is Joseph Sinton, gave an attractive program, with Mrs. Raymond L. Durfee as soloist. Another fine concert was that recently given at the Auditorium by the Toledo Symphony, conducted by Lewis H. Clement. Both events attracted enthusiastic audiences.

Vladimir de Pachmann, pianist, was heard in recital at the Coliseum on March 10, when he played an artistic program and incidentally, in the Chopin group, entertained his audience with many remarks concerning the beauty of the music. He was enthusiastically greeted. J. H. HARDER.

## Marie Bencheley Completing Book

MINNEAPOLIS, March 15.—Marie Bencheley, teacher of singing and originator of the Bencheley System of Technical Study, is completing her book, "The Modern Arcadia," which will be ready for publication this spring. The book deals with sociological conditions and emphasizes the importance of impressing the proper American ideals upon the minds of the younger generation.

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# Visitors Provide Bulk of Week's Symphonic Music in New York



INVADERS swept down and captured the orchestral field in New York last week. The visits of the Philadelphia and Boston Orchestras did not precisely constitute a surprise attack, since their regular calls are widely known and awaited; but up to Sunday these orchestras were, with the exception of the American-National Orchestra, the only ones in the Gotham field. Both of New York's major symphonic organizations, the Symphony Society and Philharmonic, were away on brief tours, the Philharmonic returning in time to dispense Mendelssohn, Wagner and Tchaikovsky at a Sunday matinée. Howard Barlow, leader of the American-National Orchestra, included no fewer than four recent native works in his organization's second program on Wednesday evening. Mr. Stokowski and his Philadelphia players were generous with the Russians, giving a whole program to the men of the steppes, with the assistance as soloist of Nina Koshetz, soprano. An eagerly anticipated event of the week was Pierre Monteux's repetition of the "Sacre du Printemps" by Stravinsky, the sensational score which was introduced here at a Boston Symphony concert earlier this season. The other concert given by Mr. Monteux and his men had "all-Wagner" at the head of its program, with the noted Wagnerian artist, Mme. Matzenauer, as the soloist.

## Barlow Leads Native Works

The second concert by the American National Orchestra, organized last season under Howard Barlow's leadership, brought several new American compositions to a hearing on Wednesday evening of last week in Aeolian Hall. The orchestra is pledged to a membership exclusively of native or naturalized citizens, and its policy of giving hearings to American musicians' works is a definitely worthy and constructive one.

Two of the works played last week were new—a symphonic poem, "A Moonlit Sky," by B. Sherman Fowler, and "The Journey Homeward," an interlude from "Rip Van Winkle," an opera by William Schroeder. Both showed considerable knowledge of the orchestra and were melodically pleasing. Mr. Fowler's work was the more ambitious of the two, in its elaborate program, which described in fanciful style the calm, lunar landscape, broken momentarily by an altercation between the Man and the Lady in the Moon! The work was over-long and was inclined to sentiment in its use of harp arpeggios and other conventional devices. But portions of it were successful in capturing the mood of the night in an idiom slightly reminiscent of Rimsky-Korsakoff's "Mlada" Suite.

"The Journey Homeward" was excellently constructed but somewhat perfunctory music, descriptive of Rip's return after his long sleep. The peaceful joys of domestic life seemed mirrored in the tuneful main theme of the composition, and echoes of militant strains suggested the newly won independence of the Colonies.

Mr. Schroeder, whose symphonic work "Pan" was played by the New York Philharmonic this season, has gained facility in instrumentation in the com-

position of incidental scores for the theater and the motion picture.

In memory of the late W. H. Humiston, the orchestra played his "Southern Fantasy" which had been heard before in New York. It impressed as the sturdiest of the American works heard on this occasion. It is written with sure and simple strokes, with a logical development and lack of redundancy. An animated measure derived from Negro folk sources, and a typical melodious theme from a song of Foster, are combined in the climax of the piece with considerable skill.

Nathan Novick's "Russian Sketches" were among the pieces chosen for a hearing in the New York Stadium concerts contest last summer. The young composer, who is a member of the faculty of the Institute of Musical Art, has shaped his three short, descriptive movements with cleverness. The first, "A Siberian Impression," aptly pictures the brooding sadness of the northern steppes. "In a One-Horse Sleigh" is a lively bit of descriptive music in which sleigh bells accentuate a folk theme. The last section links a Chant of ritualistic suggestion and an animated Dance, both of only a few measures, but built up surely on simple themes. The composer's future work may well be awaited with interest.

The playing of the orchestra in Brahms' Second Symphony and the native scores merits praise, considering the relative newness of the ensemble. Its tone had a fine flow in the lyrical passages of the first movement of the symphony. Mr. Barlow's reading was a well-considered one. The middle movements were excellently played, and the last came to an effective climax, despite a certain lack of unanimity in some of the attacks. The number of first violins, it seems, might profitably be increased, as these did not seem to balance at moments the more strenuous woodwinds and brass.

R. M. K.

## Philadelphians in Russian Program

The Philadelphia Orchestra, under the leadership of Leopold Stokowski, proved its mettle in a rousing performance of Tchaikovsky's Fifth Symphony in its Russian program at Carnegie Hall on the evening of March 11. Mr. Stokowski revelled in this score, and worked the players into a fever of excitement in the big finale, where Tchaikovsky has piled climax upon climax in his development of the portentous "motto" theme. There was clarity of form as well as strength of interpretation in the first movement, and the familiar melody for the horn in the second movement was eloquently played, while the Waltz was given out with the greatest spontaneity. The orchestral numbers also included the overture to Glinka's "Russlan and Ludmilla" and the dance at the beginning of the third act of "Sneгурotchka."

Nina Koshetz, soprano, appeared in two groups of songs—the first by Moussorgsky, the second by Rimsky-Korsakoff. The artist sang resourcefully and with dramatic color, manifesting pronounced breadth of style in Moussorgsky's "Death and the Peasant" and "Death the Commander." In the second of these she portrayed with deep emotional significance the ride of the grisly, captain among the squandered legions of the dead upon the battlefield; and the orchestral accompaniment was intense in its realism. Moussorgsky's songs also included the Reverie and Dance of Parasha from "The Fair of Sorotchinsk" and his Humoresque on the text of the magpie and the dancing gipsy. Rimsky-Korsakoff's "Eastern Romance" was given with plaintive charm, and there was the right spirit

of pathetic musing in the aria of Marpha from "The Czar's Bride."

P. J. N.

## Bostonians Play Wagner

Pierre Monteux brought out with luminous effect the resources of the Boston Symphony in a Wagner program at Carnegie Hall on the evening of March 13. It was a concert which revealed the dramatic resource and breadth of judgment of the conductor in his interpretation of the Wagnerian music, and the ready capacity of his forces in every demand he made upon them. Only an orchestra of justly high repute could produce such captivating beauty of tone, such charm of expression, such perfectly balanced waves of sound in the huge ensembles.

Margaret Matzenauer, contralto of the Metropolitan Opera, was the soloist, and sang in full volume and with dramatic power Isolde's Narrative from the first act of "Tristan und Isolde" and Brünnhilde's Immolation Scene at the close of "Götterdämmerung." The orchestra seethed with excitement in the great episode which ends "The Ring," weaving the motives into a massive fabric of golden harmonies which thrilled the hearer. Distinction marked the performance of the "Meistersinger" Overture, wherein the grandiose theme of the *Mastersingers*, the tender lyric of the lovers and the saucy motive of the *Apprentices* were caught up into a wonderful climax under the assured lead of Mr. Monteux. The beauty of the "Waldweben" Scene from "Siegfried" was another feature of a concert which also included fine performances of "The Ride of the Valkyries" and the Bacchanale from "Tannhäuser."

P. J. N.

## "Le Sacre" Again

Igor Stravinsky's strange and powerful score "Le Sacre du Printemps," which was introduced in New York at a memorable concert of the Boston Symphony some six weeks ago, was repeated by the same organization on Saturday afternoon of last week. In the interim the work's fame had spread into every quarter of musical New York, with the result that an overflow audience greeted Mr. Monteux and his famous band. The work was fully discussed in these columns following its local première, when it made a profound impression by reason of its barbaric and mighty rhythms and daring conception. Again the score seemed a legitimate masterpiece, a strong, seizing manifestation of genius, executed with consummate technical wizardry. Its immense difficulties were again negotiated with brilliant success and perfection of detail by Mr. Monteux and his men. The audience was stirred to the extent of bursting into applause after Part I of the score, but Mr. Monteux did not pause to acknowledge the handclapping until the end, when there was a demonstration.

The soloist was Jean Bedetti, first cellist of the orchestra, who played Haydn's 'Cello Concerto in D with most admirable musicianship and technical finish. The program began with the lovely D Minor Symphony of Schumann, a work full of romantic charm and distinguished in its inspiration. It was beautifully played.

A. T.

## Familiar Works by Philharmonic

Mr. Mengelberg chose Tchaikovsky's Fifth Symphony for the third time in the last five weeks as the chief musical fare for Philharmonic patrons in the concert at the Metropolitan Opera House on the afternoon of March 16. The impetuous conductor seemed to inject a new vitality into the hackneyed work and gave it a performance that aroused the huge audience to a high pitch of enthusiasm. The symphony was preceded by Mendelssohn's "Midsummer Night's Dream" Overture, and the Prelude and Finale from Wagner's "Tristan und Isolde," both of which were beautifully played. Mr. Mengelberg shared the applause with the men of the orchestra, calling them to their feet several times.

H. C.

## Harry M. Schoenly Sings in Allentown

ALLENTOWN, PA., March 15.—An interesting song recital was given here at St. John's Parish School Auditorium on Tuesday evening, March 4, by Harry M. Schoenly. Mr. Schoenly presented works by Scarlatti, Bach, Schubert, Schumann, Lalo, Messager, Kramer, Reddick, Milligan, Hageman and Hadyn Wood and a group of three songs by Elizabeth David, who acted as accompanist. Mrs. David was also heard in a group of piano compositions of Grieg and Saint-Saëns. Mr. Schoenly was given warm and continued applause for his excellent work. He is a pupil of Ross David, New York teacher.

A. C.

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New York Times (Feb. 16)

Flora Adler showed her mastery and execution in a number of pieces especially suited to the instrument, securing effective gradations of tone coloring, and was warmly applauded by the audience.

New York Tribune (Feb. 16)

Miss Adler's performance was that of a thoroughly trained harpist, with due technical dexterity, ability for runs and ornamentation, but also to produce a tone of considerable volume and sonority. She was most cordially received.



## New York Concerts and Recitals

[Continued from page 27]

great Piano Quintet, in which the piano part was brilliantly and discerningly performed by Elly Ney (whose husband, Willem van Hoogstraten, turned the pages for her) and the string parts by Messrs. Enesco, Edwin Bachmann, Stoessel and Britt. The artists were given well-earned applause after their taxing task.

B. R.

### Twelve Glee Clubs in Concert

A joint concert in which twelve glee clubs of the metropolitan district were heard was given for the benefit of the organization fund of the Associated Glee Clubs of America at Carnegie Hall on Monday evening, March 10. The organizations taking part were the Banks, Friendly Sons, Mendelssohn and Univer-

sity Glee Clubs and the Singers' Club, all of New York; the Glee Club of Nutley, N. J.; the Men's Glee Club of Mount Vernon, N. Y.; the Montclair, N. J., Glee Club; the Orpheus Glee Club of Flushing, L. I.; the Orpheus Club of Newark, the Summit, N. J., Glee Club and the University Glee Club of Brooklyn.

Some 600 singers took part in the concert. The combined choruses first sang Coleridge-Taylor's "Viking Songs," Herbeck's "Maid in the Valley" and German's "Rolling Down to Rio," conducted respectively by Theodore Van Yox, George H. Gartlan and Frank Kasschau. The body of tone produced was impressive and the response of the singers to the leaders was in most instances excellent. Walter R. Dallow and James Phillipson were the accompanists.

Albert A. Wiederhold, baritone, sang Cecil Forsyth's "The Bellman" and Wilfred Sanderson's "Captain Mac," with William Reddick at the piano. He was well received and sang with smoothness and a resonant voice.

The University Glee Club of New York, led by Marshall Bartholomew, sang Fisher's "Goin' Home," an arrangement of the Largo from Dvorak's "New World" Symphony. John Barnes Wells, tenor, and Sanger B. Steel were the incidental soloists. Dr. Arthur D. Woodruff then led the same chorus in Henschel's "Morning Hymn" and the famous college air, "Lord Geoffrey Amherst," by Hamilton. Mr. Reddick was again the accompanist.

The combined chorus was later heard in Hammond's "Lochinvar," an elaborate choral setting, conducted by Ralph L. Grosvenor. The incidental solos were sung by Earle Tuckerman and William Roberts. The accompaniment was played by Julius Zingg at the organ and Edward Hart at the piano. The mass chorus also sang "John Peel," by Mark Andrews, which was conducted by the composer and proved so popular that it was repeated, and "The Lost Chord," by Sullivan-Brewer, led by H. Thompson Rodman, with Mr. Andrews at the organ and Clifford Megerlin at the piano.

Richard Crooks, tenor, won much applause for his fine singing of two Russian songs, "Longing," by Vasselinko,

and "Night," by Rachmaninoff. Francis Moore was at the piano for the numbers. The Mendelssohn Glee Club of New York, under its conductor, Ralph L. Baldwin, then sang Maunders' "To Arms," "Summer Evening," by Palmgren, and "Crusaders," by MacDowell.

The concert was concluded with two numbers by the mass chorus, Burleigh's "Deep River," conducted by Edward J. A. Zeiner, and Kremser's "Prayer of Thanksgiving," led by Bruno Huhn. Mr. Andres was at the organ and William J. Falk at the piano for these works.

A feature of the concert was an address made by Dr. Eugene A. Noble of the Juilliard Musical Foundation, who described the aims of the Associated Glee Clubs movement as a desire to promote self-expression among the American people through song. R. M. K.

### Sonya Michell in Début

Sonya Michell, a young pianist, gave a début recital in the Town Hall on Monday evening of last week. Her program included a "Neapolitan" Sonata by Paradies, an Organ Prelude and Fugue by Bach, arranged by Szántó, a Rhapsodie in F Sharp Minor by Dohnanyi, Chopin's F Sharp Impromptu, an Etude and the G Minor Ballade by the same master, Cyril Scott's "Lotus Land," Szántó's "Etude Orientale" and pieces by Rubinstein and Liszt. Miss Michell is an artist of very definite promise. Her tone is warm and finely controlled; she plays with assurance and musicianly understanding and her technical powers are considerable. The Szántó Etude, which was the novelty on her program, is an octave study on black keys: a monotonous and mediocre sort of affair, but taxing and showy in its way. It was well played, as were the other items on the evening's list. An audience, more than cordially disposed, gave Miss Michell frequent recalls. B. R.

### Gerald Maas Reappears

Gerald Maas, Dutch 'cellist, who has been heard here in the past, gave a recital in Aeolian Hall on the afternoon of March 11, with Joseph Adler at the piano. Mr. Maas began his program with an interesting performance of a Sonata by Marcello and followed this with Saint-Saëns' A Minor Concerto and Brahms' Sonata in F. The final group was by Bach, Guerini-Salmon, d'Indy, César Cui and Popper. Mr. Maas' playing throughout the program was musicianly and well considered. He differentiated cleverly the widely contrasting styles of the Martini and Brahms sonatas, and although the Saint-Saëns work is not one of the most interesting pieces of music in the world, Mr. Maas did much to make up for its inherent defects. The Bach Arioso, arranged by Sam Franko, was a fine bit of playing. Mr. Adler's accompaniments were very good indeed. J. A. H.

### Rubinstein Club

The soloists at the Rubinstein Club concert, on March 11 at the Waldorf-Astoria, were Kitty McLaughlin, soprano; Franklin Baur, tenor; Alfredo Gandolfi, baritone, and Riccardo De Sylva, violinist. Mr. De Sylva, who was heard by the club last season, created a very favorable impression in pieces by Achron-Zimbalist, Wieniawski, Granados-Kreisler and Winternitz. Miss McLaughlin sang an aria from "La Forza del Destino," a song group and, with Mr. Gandolfi, a duet from "Trovatore." Mr. Gandolfi, who is a member of the Chicago Opera forces, sang the "Monologue" of Gerard, from "Andrea Chénier"; the "Toreador Song," from "Car-

men," and several songs. Mr. Baur was heard in song groups. All the artists were well received and were compelled to give numerous encores. J. A. H.

### Mr. Goutmanovitch's Début

In his début recital at Aeolian Hall on Tuesday evening, March 11, Jacques Goutmanovitch, Russian violinist, presented a seldom heard Sonata by Syvio Lazzari. Nervous at the beginning, in the second movement, he showed a full, singing tone and an understanding of the romantic spirit. Mr. Goutmanovitch's playing throughout was remarkable for a warmth and depth of color and a certain ease and fluency.

His program was wisely arranged to exhibit the lyricism of his style and his sense of melodic emphasis. In Lalo's "Symphonie Espagnole" and a group of shorter pieces he roused his audience to enthusiasm. D'Ambrosio's "Chanson Napolitaine," Tchaikovsky's "Sérénade Melancolique," Granados' "Orientale" and Hubay's "Haerkajti" gave Mr. Goutmanovitch an opportunity for further

[Continued on page 39]



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## Kansas Musicians and Business Heads Organize Summer Symphony Concerts

KANSAS CITY, MO., March 15.—Summer symphony community concerts are assured for this city. For the past few weeks, since the idea was sug-

gested by Mrs. J. J. Carter of Los Angeles, well known for her success in developing the Hollywood Bowl concert project, committees have worked eager-

ly, formulating plans to launch open-air symphony concerts in this city.

The initial result of these efforts was manifest when 1200 persons representing the Chamber of Commerce, the Federation of Music Clubs, the women's clubs, the wholesale and retail mail order concerns, manufacturing plants, parent-teachers' organization and churches and Bible classes, attended the civic dinner in Armory Hall on March 11 and approved in true civic spirit the "starlight" concert plan. Kansas City, Kan., and Independence, Mo., also sent representatives.

An organization called the Community Open-Air Music and Entertainment Association was formed and these officers were elected: Charles F. Horner, president; E. L. Chase, first vice-president; Mrs. E. W. Sloan, second vice-president; Maud Ellen Littlefield, secretary; A. D. Rider, treasurer; Mabelle Glenn, Mrs. Charles M. Busch and F. J. Bannister, executive committee; Mrs. Raymond Havens, Mrs. Allen Taylor, Ottley Cranston, Mrs. George W. Fuller, Mrs. Esther Darnall, James Nugent, Mrs. W. Robinson, Rev. L. M. Birkhead, Earl Rosenberg, Mrs. A. Ross Hill, Mrs. Cora Lyman and Mrs. Leslie Baird, music committee.

Mrs. J. J. Carter, who came from Los Angeles to attend the dinner, was the principal speaker and told of plans that made successful the Hollywood Bowl concerts. She approved the idea of distributing the financial responsibility among thousands by selling \$10 books containing forty tickets, instead of making the usual appeal to the wealthy few. Many pledges to purchase books were volunteered, a number subscribing to several books, including students of Northeast High School, thirty books; Mr. and Mrs. Allan Taylor, fifteen; the William Rockhill Nelson School, ten; the Government Study Club, ten, and the Junior Northeast High School, ten.

The concerts, it was announced, will be given in Swope Park and the orchestra will be the Little Symphony, which, under the baton of N. De Rubertis, will be augmented for the series. Other conductors to cooperate with Mr. De Rubertis will be named in the near future.

Spirited addresses were given by Raymond Havens, Rev. L. M. Birkhead, I. I. Cammack, Rev. Marion Nelson Waldrip, Rees Turpin and James Nugent. After the invocation by Rev. Robert Nelson Spencer, community singing was led by Raymond Havens and Floyd Gamble.

BLANCHE LEDERMAN.

### Claudia Muzio in Pontiac

PONTIAC, MICH., March 15.—Claudia Muzio, soprano of the Chicago Civic Opera Company, gave a recent recital under the auspices of the Civic Music Association at the Oakland Theater Auditorium before a warmly appreciative audience. This was the last of the Association's series of concerts. Gauvin Williams was an able accompanist.

MRS. W. FREDERIC JACKSON.

## Concerts in Many Parts of Country Will Engage Curt Peterson Next Fall



Photo by Edwin F. Townsend  
Curt Peterson, Baritone

A promising artist who has gained popularity in many engagements in and about New York is Curt Peterson, baritone. He gave a "rehearsal" program at the studio of his teacher, Percy Rector Stephens, on the evening of March 10 and made a fine impression upon a representative audience. His program included "Dank Sei Dir, Herr," by Handel; "Some Rival Has Stolen My True Love Away," arranged by Lucy Broadwood; "She Never Told Her Love," by Haydn; a seventeenth century song, "Down Among the Dead Men," and songs of La Forge, Brahms, Gretchaninoff, Erlebach, Bliss, Cecil Forsyth and others.

Mr. Peterson has a voice of fine quality, especially in the medium and lower ranges, and sings with a fine understanding of his songs. He has the ability to enter into the spirit of each number and reveals their subtleties with true artistic feeling. He has personality and should go far upon the concert stage. Mr. Peterson has been a pupil of Mr. Stephens for several seasons. He expects to widen his activities next fall and will be heard in concert in many parts of the country.

H. C.

### Rachel Morton Harris Sings in Nice

Rachel Morton Harris, American soprano, who won a first prize at the American Conservatory at Fontainebleau, is spending her second season in Nice. Mrs. Harris, who is preparing for an operatic career under Jean de Reszke, has been heard recently in a number of important engagements on the Riviera.

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“Edward Harris played the accompaniments and the piano part of the sonata with taste and with pianistic artistry.”

—Chicago Daily News.

(Chausson “Poeme”)—“with a palpitant accompaniment beneath that brought out fine artistry of Edward Harris at the piano, who was at all times interesting.”

—Washington, D. C. Herald.

—with Ethyl Hayden—

“Edward Harris, the accompanist, was a pianist par excellence. His accompaniments were beautifully played, giving the singer support and an artistic background. It is to be hoped that both the singer and pianist may be heard again here.”

—Indianapolis Star.

“The composer of the latter song (“It Was a Lover and His Lass”) was at the piano for Miss Hayden and he played exceptionally well. In fact, the background that he furnished contributed much to the success of the evening.” —Boston American.

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### N. Y. Tribune

Skillful, musicianly cello playing was furnished yesterday afternoon at Aeolian Hall by Gerald Maas.

The cellist, who has been heard before, had much technical dexterity, well exhibited in the Marcello sonata, where display passages, gave an impression of ease. The Saint-Saens and Brahms numbers brought out an agreeable tone of satisfactory fullness and fluency and adequate high notes.

### N. Y. Times

Mr. Maas is a mature musician and was heard as such in Brahms' F major sonata, best of all its scherzo episode, and in Bach's Arioso, arranged by Sam Franko.

### N. Y. Herald

His best playing was done, perhaps, in an “Arioso” of Bach's arranged by Sam Franko. The arrangement was a fine one and Mr. Maas played the score with admirable tone and good style.

### N. Y. World

Mr. Maas is at home with his classics; the Brahms sonata he fingered lovingly, with the devotion of perfect familiarity; the “Arioso” of Bach had the noble and placid proportions of ancient architecture.

### N. Y. American

In appearance somewhat recalling Casals, Gerald Maas revealed also other resemblances to that celebrated master of the cello.

Like him, Maas is a highly musical player, sincere, un-demonstrative and bent on the musical business in hand, which he delivers with unfailing sense of style, polished technique, and a tone of refined and appealing quality.

### N. Y. Sun

It was in Sam Franko's arrangement of a Bach arioso, that Mr. Maas achieved his most lyric cantabile and won his warmest applause. The recital closed with shorter pieces well calculated to convey his technical security and pleasing personality.

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### Chicagoans' Success in Dallas Largely Due to Committee of Citizens



Herbert Marcus, Chairman of Grand Opera Committee in Dallas, Tex.

DALLAS, TEX., March 15.—The success which marked the Chicago Civic Opera Company's recent visit to Dallas was in great part due to the efforts of a citizens' committee, of which Herbert Marcus was chairman. Mr. Marcus, a well known Dallas business man, has closely identified himself with all artistic projects in this city, and he and his committee worked zealously to promote the opera season. They not only made all arrangements for the visit, but they further aroused public interest for some time before the artists arrived by an educational campaign, in which a series of operalogues and music appreciation lectures was organized.

#### Dubuque Plans Music Association

DUBUQUE, IOWA, March 15.—Plans to organize a Civic Music Association with a membership of 1000 between March 16 and March 22 are being made by the Dubuque Woman's Club. The purpose of the organization will be to bring leading musicians to Dubuque for concerts. Mrs. L. H. Fritz of Dubuque, violinist, is general chairman of the campaign.

G. SMEDAL.

### PORTLAND ORCHESTRA AND CHORUS IN JOINT CONCERT

Present Works by Wagner and Glinka—  
Schnitzer on Oregon Tour—  
Rosenblatt Heard

PORTLAND, ORE., March 15.—The second concert of the Portland Symphony Chorus the new adjunct to the Symphony Orchestra, took place at the Auditorium on Feb. 27. Carl Denton led both organizations with vigor and musical insight. The orchestral numbers were the Overture to "Oberon," the Ballet Suite from "Le Cid" and two Grieg melodies, Op. 34. The works for orchestra and chorus were the march and chorus from "Tannhäuser," the Polonaise and chorus from Glinka's "Life for the Czar" and Cowen's "Song of Thanksgiving." In the last, with Frederick W. Goodrich at the organ, the ensemble singing showed a finish surprising for a chorus assembled in October.

Germaine Schnitzer, pianist, was introduced to Portland on Feb. 29 at the Auditorium, by the G. F. Johnson Piano Company. The audience was aroused to enthusiasm by a program which included the Bach-Busoni Chaconne and Schumann's "Carnaval" and which disclosed poetical insight, keen rhythm and melodic expression.

Cantor Josef Rosenblatt, tenor, with Abraham Ellstein at the piano, sang under the direction of the Elwyn Concert Bureau on Feb. 25. The Yiddish, Russian and Hebrew melodies, familiar to many in the audience, drew a hearty response.

JOCELYN FOULKES.

#### Cadman Trio Sung in Portland, Ore.

PORTLAND, ORE., March 15.—One of the features of a recent program given by the Cadman Musical Club was a trio for women's voices, "The Thunder God's Child," by Charles Wakefield Cadman. This was dedicated to the club. The words were written by Mrs. Charles Campbell. Another feature was a musical play, "Pictured Memories," by Mrs. Charles I. Moody, president of the club.

JOCELYN FOULKES.

#### Wooster Orchestral Society Gives Annual Concert

WOOSTER, OHIO, March 15.—The Wooster Orchestral Society, under the leadership of Homer Edward Crain, professor of violin at the Wooster Conservatory, gave its ninth annual symphony program on March 5. The audience, which almost filled Memorial Chapel, was enthusiastic. Victor de Gomez, solo 'cellist of the Cleveland Symphony Orchestra, was the soloist in Saint-Saëns' A Minor Concerto.

### VISITORS MAKE BRILLIANT WEEK IN SALT LAKE CITY

Schumann Heink, Given, Dohnanyi and  
the Cherniavsky Trio Appear in  
Recital

SALT LAKE CITY, March 15.—Ernestine Schumann Heink, contralto, was enthusiastically welcomed in a recital at the Tabernacle on March 3.

Thelma Given, violinist, appeared in recital on March 4 in the Assembly Hall, under the auspices of the Collegiate Music League. The program consisted of the César Franck Sonata, Vitali's Chaconne, and shorter numbers by Mendelssohn, Chopin-Kreisler, Rimsky-Korsakoff, Reiss and Halvorsen. Ralph Angell was accompanist.

Ernst Dohnanyi, pianist, gave a fine recital in the Tabernacle, under the auspices of the University Extension Division, and was warmly greeted by a large audience.

The Cherniavsky Trio appeared at the Assembly Hall on Feb. 29, under the auspices of the Musical Arts Society.

MARK FRESHMAN.

#### HEAR LINCOLN, NEB., CHOIR

Bel Canto Singers Appear—Fine Arts  
Week Observed

LINCOLN, NEB., March 15.—Edith Lucille Robbins conducted the Bel Canto Chorus in the fourteenth vespers concert recently at the Lincoln High School, under the direction of the Board of Education and H. O. Ferguson, supervisor of music.

The school of Fine Arts of the University of Nebraska has observed Fine Arts Week, which included concerts by students and the University Orchestra and concerts by accredited teachers of applied music.

The Sinfonia fraternity of the University School of Music lately presented at the High School auditorium its annual

program of American compositions which included MacDowell's Sonata "Eroica," Quartets by Skilton, and songs by Clarke, Kramer, White, Lieurance and other composers.

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## Repetitions Rule Schedule of Week of Opera at Metropolitan

AST week at the Metropolitan brought a series of repetitions. The week was begun with Massenet's "Le Roi de Lahore," which was given for the second time on the evening of March 10 before a large audience. The cast was identical with that of the première and included Delia Reinhart, Merle Alcock, Giacomo Lauri-Volpi, Giuseppe De Luca, Léon Rother and José Mardones. Louis Hasselmans conducted. The performance was a spirited one and all the singers were much applauded; Mr. De Luca holding up the performance after Promesse de mon Avenir." Mr. Lauri-Volpi's high D Flat at the end of his aria, "Dans la Nuit," brought a burst of applause. Mme. Reinhardt made the most of her rather thankless rôle, albeit she was the leading soprano one, and the other members of the cast were all excellent. J. A. H.

### "Traviata" Repeated

A repetition of "Traviata" on Wednesday evening of last week brought a first-rate cast, headed by Lucrezia Bori, whose Violetta was a thing of dainty and memorable charm; Giacomo Lauri-Volpi, who as Alfredo, added another victory to his very considerable string, and Giuseppe Danise, a polished and warm-voiced elder Germont. Grace Anthony, Minnie Egner, and Messrs. Palmieri, Picco, Picchi and D'Angelo were worthy associates. Mr. Moranzoni conducted. H. G.

### "Carmen" at Special Matinée

A capacity audience heard "Carmen" at the special matinée performance on Thursday of last week, among the listeners being some twenty officers and 10 seamen from the Pacific fleet anchored in the Hudson. The navy men were the guests of Otto H. Kahn. Ina Bourskaya sang Carmen for the first time this season. Her impersonation of the alluring gypsy had the same qualities disclosed when she enacted the rôle last year. She acted with temperament and fire, and imbued her singing with convincing dramatic meaning. Mr. Marbell's José was also a familiar portrait. This rôle which he acts excellently, and one whose music admirably suits his brilliant voice. Queena Mario was winsome and silvery-voiced Micaela,

and Mr. Mardones sang the rôle of Escamillo with characteristic tonal richness. Mary Mellish gave a finished and capably sung interpretation of Frasquita, and Henrietta Wakefield's Mercedes was similarly engaging. Messrs. Bada, Gabor, D'Angelo and Wolf rounded out the cast in satisfying fashion. Mr. Hasselmans conducted. B. R.

### Rethberg in "Butterfly"

Elisabeth Rethberg headed a familiar and vocally excellent cast in a performance of "Madama Butterfly" on Thursday evening. Miss Rethberg's voice was pure and full, and its dramatic power was consistently equal to the rôle's demands. Antonio Scotti was, as usual, an effective Sharpless, and Armand Tokatyan, as Pinkerton, showed a fine sense of the dramatic in his acting and his singing. Miss Rethberg, Mr. Scotti and Mr. Tokatyan were heartily applauded by an enthusiastic audience. Flora Perini sang the rôle of Suzuki well, and Giordano Paltrinieri was the Goro in the cast, which also included Pietro Audisio, Paolo Ananian, Phradie Wells, Paolo Quintana and Vincenzo Reschiglian. Mr. Moranzoni was a spirited conductor. H. M.

### "Così Fan Tutte" Again

Mozart's sparkling musical comedy, "Così Fan Tutte," wooed the ears of another large audience Friday evening. The chaste and pure work was again in the competent keeping of Mmes. Reinhardt, Peralta, Miss Bori, Messrs. De Luca, Meader and Didur. Bodanzky conducted. H.

### A Matinée "Lohengrin"

"Lohengrin," on Saturday afternoon, was heard by the usual huge matinée gathering. The cast was one of notable merit. Mme. Easton was charming vocally and appealing histrionically as Elsa; Curt Taucher was completely satisfying as the mysterious Knight; Karin Branzell confirmed earlier estimates of her fine ability as Ortrud, and Michael Bohnen was an impressive and rich-voiced King. Mmes. Robertson, Ryan, Guilford and Wakefield, and Messrs. Schorr and Tibbett rounded out the excellent cast. Mr. Bodanzky conducted with familiar skill. A. T.

### Peralta in "Aida"

"Aida" was the opera on Saturday, "popular," night, with Frances Peralta in the title rôle. Notwithstanding the fact that Mme. Peralta was announced by a program slip to be suffering from an indisposition, her singing, as well as acting was admirable throughout the performance. Jeanne Gordon, as Amneris, also shared the enthusiasm of the audience for her fine performance, particularly in the fourth act. Morgan Kingston made his first operatic appearance of the season as Radames and enacted the rôle with brilliant success. Giuseppe Danise was a barbaric as well as rich-voiced Ethiopian king, while Mr. Rother as Ramfis, Mr. D'Angelo as the King, Mr. Audisio as the Messenger, and Phradie Wells as a Priestess, all acquitted themselves well. Mr. Moranzoni conducted. W. R.

### Sunday Night Concert

The Sunday night concert on March 16 was for the benefit of the com-

pany's emergency fund and enlisted the offices of Delia Reinhart, Elisabeth Rethberg and Thalia Sabanieva, sopranos; Giovanni Martinelli, tenor; Giuseppe Danise, baritone, and Adamo Didur, bass, who substituted for Michael Bohnen who was ill. The orchestra under Giuseppe Bamboschek began the program with the Overture to "Tannhäuser," after which Mme. Sabanieva sang the Polacca from "Mignon." Mr. Danise followed with Gerard's monologue from "Andrea Chenier," Mme. Reinhardt then sang Agatha's aria from "Freischütz," and Mr. Martinelli ended the first part of the program with "Celeste Aida." After the intermission the orchestra played Rimsky-Korsakoff's "Scheherazade," followed by Mr. Didur with "La Calunnia" from "The Barber of Seville." Mme. Rethberg and Mr. Martinelli then sang the finale of Act I of "Madama Butterfly," and the program closed with the Dance of the Hours from "Gioconda," played by the orchestra. J. A. H.

## New York Concerts and Recitals

[Continued from page 36]

display of his ability to enter into the spirit of simple lyrics. He was accompanied by Frederic Persson. A. T.

### Winifred Ridge Makes Bow

Winifred Ridge, a young soprano from Pennsylvania, in her début at the Town Hall on Tuesday evening, March 11, revealed a charming and piquant personality and a small, sweet voice which was not always equal to the exigencies of her program. Her lower register was pure and firm in tone, but when she attempted coloratura arias there was a noticeable tremolo.

In a group of German lieder, which included Strauss' "Traum durch die Dämmerung" and Schubert's "Auf dem Wasser zu Singen," her diction was excellent and her interpretation showed intelligence and understanding. To her French group, however, she brought little sympathy. Staub's "L'Heure Silencieuse" was sung well with an emphasis on the lyricism of the piece, but two Ravel songs, "Tout Gai" and "La-bas

vers l'église," were delivered with muffled enunciation. A final group of songs in English included Kramer's "Pleading" and Watts' "Joy," in which Miss Ridge again came into her own. She sang them with spirit and evident appreciation. An enthusiastic audience greeted her with floral gifts as well as applause. Frederick Bristol was an admirable accompanist. H. M.

### Margaret Northrup Reappears

Margaret Northrup, a young soprano who has been heard in recital in New York in the past, reappeared in Aeolian Hall on Wednesday afternoon of last week. Miss Northrup's program was somewhat removed from the conventional variety. It was made up of four groups, as follows: Oratorio selections, Italian songs (ancient and modern), French and German songs and folk-songs and modern songs in English.

Here was an arrangement which made considerable demands in the way of vocal technic and interpretative versatility.

[Continued on page 40]

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## New York Concerts and Recitals

[Continued from page 39]

Miss Northrup met her difficult task bravely and generally with success. Her voice is a true soprano, uniting power and pleasing color and capable of negotiating fairly florid ornaments without undue effort. The opening group, comprising Haydn's "With Verdure Clad" and Handel's "Come Unto Him" and "O Had I Jubal's Lyre," while interpreted with taste and with understanding of the oratorio style, would have been more acceptable from the vocal standpoint had the singer curbed a tendency toward portamento. Happily, this indulgence was less and less in evidence as the program proceeded. The old Italian songs were sung with much feeling, conviction and polish, and two simple essays by Donaudy were capitally interpreted. Miss Northrup was also successful in her last two groups, consisting of songs by Debussy, Catherine, Fourdrain, Loewe, Bleichmann, Hageman, Terry and arrangements by Goachim and Schindler, an Old Irish tune and a melody from the Pyrenees.

Her singing was warmly approved by the audience, and in addition to the frequent applause there were flowers in great quantities. Coenraad V. Bos provided his usual impeccable accompaniments.

B. R.

### Esther Dale

Esther Dale, soprano, was heard in an interesting recital in the Town Hall on the evening of March 12, with John Doane at the piano. Miss Dale's program was well chosen and well arranged. It began with two little-known Haydn pieces, "Chant d'Amour" and "De mon Printemps," both of which were given in excellent classical style. The third number of the first group was "Lusinghe più Care," from Handel's "Alexander." In the second group Miss Dale, in getting away from the beaten track for her German numbers, fell into the snare of not selecting the best songs of the composers represented. Carl Loewe wrote many songs of greater interest than "Die Mutter an der Wiege," and both Chopin's "Meine Freuden" and Mendelssohn's "Auf Flügeln des Gesanges" are more effective in their piano transcriptions. These, however, and two Brahms numbers were well sung.

The French group included works by Pierné, Tchaikovsky and Poldowski, after which Miss Dale sang Ernest Bloch's powerful Psalm 137. The final group in English was by Spalding, Barnett, Boyd and Carpenter, the middle two numbers being in manuscript. Throughout the recital Miss Dale's work was of musicianly intent and her diction of amazing clarity in all four languages in which she sang. Mr. Doane's accompaniments were models in every respect.

J. A. H.

### Ivögün and Swain Heard

Maria Ivögün, coloratura soprano, and Edwin Swain, baritone, were the artists in a Town Hall recital for the benefit of the Du Bose Memorial Church Training School at Mounteagle, Tenn., on the evening of March 13. Mme. Ivögün was in good voice and was heard in some of her most interesting and effective songs. She sang Schubert's "Hark, Hark, the Lark," Munro's "My Lovely Celia," "When Love Is Kind" by Moore, and Arne's "The Lass with the Delicate Air" with lovely quality of tone, excellent style and ingratiating charm. She had more opportunity to display her phenomenal high notes in an arrangement of Mendelssohn's "Spring Song," Adam's Variations on a Melody of Mozart, an arrangement of a Strauss Waltz, and especially in a vocal arrangement of Kreisler's "Liebesfreud."

Mr. Swain, who has sung previously in New York on several occasions with the Oratorio Society, demonstrated that he is a recitalist of high rank. He has a fine stage presence, a voice of musical quality, of which excellent schooling has made him master, and an almost faultless diction. Moreover, he has a feeling for style and ability for interpretation. These qualities were in evidence in two songs each by Wolf and Korby, "Lungi dal caro bene" by Secchi, an aria from Giordano's "Fedora," and a group of songs in English, including an exceedingly worth-while song by Templeton-Strong, "The Crow, a Song of the American Peddler," in which Mr. Swain did some of his finest work of the evening. The accompanists were Bruno Seidler-Winkler for Mme. Ivögün and Ralph Douglas for Mr. Swain. Justus Gelfus played flute obbligatos for two of the numbers. A good sized audience recalled the singers for encores after each group.

H. C.

### Elshuco Trio Ends Series

The admirable Elshuco Trio, at its second and final subscription concert in Aeolian Hall on Thursday evening of last week, included in its program a quasi-novelty in the shape of Waldo Warner's Trio in A Minor, Op. 22, the work which gained the Berkshire Festival award in 1921. Before this work there was heard Beethoven's Trio in D, Op. 70, No. 1, and after it Schubert's Trio in D Flat.

Place aux modernists! For Mr. Warner is a "modern," at least in a technical sense. The thrice-gifted viola-player of the London Quartet has an extraordinary technical facility, an authentic mastery of his medium. He writes brilliantly and subtly, not only for the strings, but for the piano, bringing from the latter instrument curious and piquant sound-effects and rhythms unique and sparkling. Yet, although the harmonic idiom and the contrapuntal freedom combine to produce a texture elusive in character, there is little that seizes the

imagination in the three movements of this trio. As was intimated, Mr. Warner apparently writes music with remarkable facility, and facility can sometimes deal a mortal blow to inspiration. His trio discusses no spiritual problems, sounds no profound note. It is pleasant and picturesque music, entertaining, brilliant, clear in structure, but music that is at no time moving.

The Elshuco Trio played this exacting score superbly. An ensemble of the highest virtuosity and distinction, the three artists—William Kroll (violin), Willem Willeke (cello) and Aurelio Giorni (piano)—play with notable purity of intonation, refinement and artistic understanding. Their performance of the masterly trios by Beethoven and Schubert was quite up to their own best standard. A large audience manifested its delight in the evening's proceedings by long-continued applause.

B. R.

### Dorsey Whittington

Dorsey Whittington, pianist, who made a favorable impression at his debut in Rumford Hall two seasons ago, which he strengthened by an appearance in Aeolian Hall last April, was again heard in recital in Aeolian Hall on the evening of March 14, by a large audience. Mr. Whittington's program was very well chosen. Beginning with a Sonata in A by Scarlatti, he followed with the Schubert B Flat Impromptu, closing his first group with the "Appassionata" Sonata of Beethoven. Four preludes, the Berceuse and the A Flat Ballade of Chopin made up the next group, and the final group was composed of the Schubert-Liszt "Soirée de Vienne," Pick-Mangiagalli's "Dance of Olaf," a Notturmo of Grieg and a Concert Etude in E Flat by de Schlozer.

Mr. Whittington's playing has much to recommend it. He is possessed of an ample technique and a good rhythmic sense as well as a genuine feeling for phrase. His tone as yet is not entirely unified in the matter of quality, but this point further experience will remedy. His reading of the Beethoven Sonata, while it cannot be said to have revealed any new depths, was interesting and musicianly. The Scarlatti work was a fine example of classical style. J. A. H.

### Michel Hoffman in Recital

Michel Hoffman, violinist, gave his second recital, at Carnegie Hall, on Friday evening, March 14. His performance of the Brahms Concerto was marred by nervousness and the over-enthusiasm of an audience which applauded at every rest. In the Lalo "Symphonie Espagnole," he displayed a lyric sense which in the Andante reached moments of great beauty. Mr. Hoffman's program also included the Brahms-Joachim Hungarian Dance No. 17, which he performed with rhythmic spirit, two of his own works and the Paganini-Carri variations on the theme of "God Save the King." Mr. Hoffman was ably accompanied by Boris Jivoff at the piano.

H. M.

### Mme. Clément's Recital

Mme. Fély Clément, mezzo-soprano, sang with artistic discrimination and in good vocal style in a recital at Aeolian Hall on Saturday afternoon of last week. The aria "Voi che Sapete," from "Nozze di Figaro," was invested with a great deal of charm, and there was much to admire in the singer's treatment of a French group, comprising Pierné's graceful "To Lucette," Tremisot's "Les Yeux," "Rondel du Coeur," by Wittman, and "Le Nil," by Leroux. The Pierné song had to be repeated. Tancrède's Wiegenglied was given with so much delicacy of expression that the audience also insisted upon hearing it again. Tchaikovsky's "Nur were die Sehnsucht kennt" was invested with much dramatic color; Harriet Ware's "Fay" Song was notable in a final group of modern numbers, and Rachmaninoff's "O thou Billowy Fields" was artistically sung. Among the encore pieces was an animated interpretation of the Habanera from "Carmen."

Harold Yates was the piano accompanist, and Michael Banner, violinist, assisted in nearly the whole of the program with violin obbligatos written by himself. He also appeared in a group of solos, which included his own "Legend of the Hermit Thrush," and this he had to play a second time in response to emphatic applause.

P. J. N.

### Mary Chainey

Mary Chainey, violinist, gave a recital at the Ritz Carlton on Saturday afternoon, March 15, offering a program consisting of: Chaconne, Vitali-Auer; d'Ambrosio's Concerto in B Minor; Kreisler's arrangements of Beethoven's Rondino and Tartini's Variations on a Theme by Corelli; Spanish Serenade by Moszkowski; "Fairy Sailing" and "Coloring," two most interesting pieces by Cecil Burleigh; Irish folk-song; Waltz, Levitzki-Jacobsen; Andante, Wieniawski; Sarasate's Spanish Dance, No. 8. Miss Chainey, who in her interpretations displayed an excellent tone, fine technique and admirable musicianship, was warmly received by a large appreciative audience. May List was a sympathetic accompanist.

W. R.

### Mme. Narodny Sings

Mme. Maria Mieler-Narodny, soprano, gave a recital of songs in Russian, German, Estonian, Finnish, Italian and English, in Aeolian Hall on Saturday evening of last week. A native of Estonia, Mme. Narodny is a graduate of the Royal Conservatory in Dresden. She completed her studies in Berlin and has made annual tours in Estonia, Finland, Russia and Central Europe. Mme. Narodny's recital last week was not her American debut, she having made (if memory serves) a similar appearance several years ago.

The singer's program was of extraordinary interest. Three out of its five groups were made up of Russian, Fin-

[Continued on page 41]

LOUISE

# STALLINGS

MEZZO-SOPRANO

THE BALTIMORE NEWS,  
Wednesday, March 5, 1924

MISS STALLINGS  
DELIGHTFUL  
IN RECITAL

Miss Stallings created a decidedly favorable impression. She is a young singer, who in addition to a well-placed voice of lovely quality, possesses a style that shows her to be

intelligent, skillfully trained, and wholly independent of tricks.

She furthermore demonstrated interpretative insight, a quality that stood her in good stead in her opening group of songs by Sgambati, Guarneri, Strauss and Grieg.

THE DAILY NEWS,  
Batavia, N. Y., Feb. 29, 1924

For sheer beauty of quality no voice so far in Rochester has rivalled that of Miss Stallings. Her superb diction, whether singing in English, French, Italian or Spanish, is a revelation. It is a pure joy to listen to a voice of such a range evenly developed; there seems to be no break or change whatever.

Personality, temperament, dramatic ability, combined with charming stage presence all go to make an evening long to be remembered. Miss Stallings is an artist truly rare.

THE SUN, Baltimore, Md.  
March 5, 1924

Miss Stallings proved herself to be an unusually interesting singer. She has a voice of attractive quality with splendid breath control, while her voice is so well placed and her tone so well produced that even her extreme upper tones sounded almost as round and full as those of her middle and lower registers, a point none too frequently met with in mezzo-sopranos.



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## Events of the Week in New York Concert Halls

[Continued from page 40]

ish and Estonian songs, many of them profoundly poetic and filled with the brooding spirit of the dark North-country. Very lovely was the Estonian folk-song "Kui ma olin väiksekene," which was arranged by Mme. Narodny's expert accompanist, Charles King. This number was particularly liked by the audience and had to be repeated. Another fine song was "Ingalill," by the Finnish composer, Merikanto. Glière's "Nad putchinois morskoi" (dedicated to the artist) was a rather engaging specimen of this Russian's lyric prowess; but Wrangell's "Vdoushe moei," in the same group, was nothing more than a syrupy ballad which gained color from the Russian words.

In all these examples of Slavic song-art (there were half-a-dozen other songs by giants like Tchaikovsky and Moussorgsky) Mme. Narodny showed an intimate understanding of style, a genuine sympathy. In music of this school she is thoroughly at home, imbuing it with a meaning now dramatic, now poetic and introspective. If her program had a fault, it resided in the general similarity of mood of many of the songs. The list was completed by lieder by Schubert, Strauss and Brahms, a song by Tosti, and numbers in English by Carpenter, Henry F. Gilbert and William Arms Fisher, the latter being represented by his arrangement of "Deep River." The audience applauded Mme. Narodny vigorously after her several groups.

B. R.

### Suzanne France Makes Bow

Suzanne France, soprano, made her first New York appearance in recital in the Town Hall on the afternoon of March 16. Miss France began her program with a charming Eighteenth Century Musette by Perilhou and followed this with songs of Fourdrain, Levadé, and "Le Lever du Soleil" a Russian War Song by Erlanger. Following this she

sang "Depuis le Jour," then songs by Moret and Hüe, a group in English by Ronald, Pearl Curran and Haydn Wood, and the final group in French by Barthélémy, Delibes, Chaminade, Baton and Vidal.

Miss France's singing is interesting. She has one quality unique in the concert singer, of being able to express the moods of her songs entirely by the quality of her voice and without grimaces or writhings of the body. Gifted with a fine dramatic sense, she drops into the *parlando* a trifle too frequently perhaps, but in the "Lever du Soleil" she achieved a quite thrilling effect by this. The "Louise" aria was less effective than the songs and it sounds better sung in the original key. Kurt Schindler was the accompanist.

J. A. H.

### Nikow-Lackland Recital

In his second recital, at the Town Hall, on Sunday evening, March 16, William Nikow impressed his audience with the sincerity of his interpretations and the variety of expression in his singing. There was, however, a nervous tightness in his tone which hampered him. His program included Brahms, Schubert and Beethoven, operatic arias and groups of songs in three languages, by Loewe, Leroux, Tchaikovsky and Burleigh.

Mary Lackland, violinist, played solos by Burleigh and Kreisler effectively and accompanied Mr. Nikow in his performance of Leroux's "Le Nil." In the "Grail" narrative from "Lohengrin," "M'Appari" from "Marta" and "La Fleur" from "Carmen," Mr. Nikow showed an appreciation of the operatic manner. Walter Kiesewetter accompanied the artists at the piano. H. M.

### Carmen Reuben

Carmen Reuben, mezzo-soprano, gave a recital in the people's House Auditorium, on the evening of March 16. Miss Reuben has an unusually warm and full voice, which she used with marked intelligence. She knows how to get the most out of each song and to disclose its meaning in an interesting manner to her hearers. She has, moreover, a well-defined rhythmic sense not often possessed by so young a singer. Miss Reuben sang a group of songs in French, including Rimsky-Korsakoff's "Chanson Indoue"; a group of songs by Brahms, three Russian numbers in English by Tchaikovsky, Dargomyski and Rachmaninoff, and songs in English by Cyril Scott, Stange, Dobson and Woodman. Anne Owen was an able accompanist. An audience which filled the auditorium demanded many encores.

H. G.

Anna Case has returned to New York from the longest tour she has made in this country. She left New York on Oct. 8 for her first concert in Poughkeepsie and made forty appearances before her last recital in Enid, Okla., on Feb. 26.

Augusta Cottlow, pianist, is now on her third tour of the Middle West this season. She will return to New York at the end of this month and will resume her teaching at her studio on Fort Washington Avenue.

Ernst von Dohnanyi is giving concerts en route East from the Pacific Coast, where he had a successful tour. He will return to New York for an appearance at the Metropolitan Sunday Night Concert on April 16.

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## WASHINGTON FORCES PRESENT "CARMEN"

Local Singers Share Honors  
with Visitors — Hear  
N. Y. Philharmonic

By Dorothy DeMuth Watson

WASHINGTON, March 15.—The Washington Opera Company, directed by Edo- uard Albion, gave an admirable performance of "Carmen," under the baton of Jacques Samassoud, on March 10 at the President Theater, with Ina Bourskaya in the title-rôle, Paul Althouse as Don José and Clarence Whitehill as Escamillo. Paolo Ananian appeared as Zuniga and the following local artists were also in the cast: Dorothy Mansfield in the rôle of Micaela, Albert Shefferman, George Fernstrom, Netta Craig, Rose Pollio and Louis Annis. Enrica Clay Dillon was the stage manager.

Miss Bourskaya was an excellent *Carmen* and Mr. Althouse sang with brilliant effect. The local artists, particularly Miss Mansfield, shared fully in the honors of the evening. Miss Craig and Miss Pollio sang in the card scene with fine spirit, and the quintet in the tavern scene was another noteworthy number.

The orchestra played admirably throughout the performance. Paul Tchernikoff and Elizabeth Gardiner and their corps de ballet danced effectively in the last act.

Mr. Albion has announced that a vote will be taken as to the choice of operas demanded by the public for next season.

The New York Philharmonic, conducted by Willem Mengelberg, and with Ernest Schelling, pianist, as soloist, appeared on the afternoon of March 11 at the National Theater, under the local management of T. Arthur Smith, Inc. Mr. Schelling played with the orchestra his "Impressions of an Artist's Life" and aroused emphatic applause, which was renewed when the Brahms Symphony in C Minor, Op. 68, was played.

The Netherlands Minister and Mme. de Graeff gave a reception in honor of

Mr. Mengelberg the same evening. Clarence Mackay, one of the directors of the Philharmonic, was among those present. Mr. Schelling and his wife arrived late in the evening to share honors with Mr. Mengelberg.

Charles Trowbridge Tittmann, bass, and Elsa Louise Raner, violinist, gave a program before the Friday Morning Club on March 7.

Godfrey Ludlow to Make American  
Début

Godfrey Ludlow, violinist, who left Sydney, Australia, fourteen years ago to study in Europe as a pupil of Sevcik and Auer, and has since appeared with success in recitals in London and on the Continent, has arrived in New York, and will make his American début at Aeolian Hall on March 27. His program will include Dohnanyi's Sonata in C Sharp Minor, Ireland's Sonata in A Minor; a Vivaldi Adagio, transcribed by Nachez; two Bach numbers, and other solos by Dale, Zsolt and Kreisler. He will be assisted by Guy Vincent Marriner at the piano, and Ellmer Zoller at the organ.

Dover Choral Society Sings De Koven  
Opera

DOVER, DEL., March 15.—Under the leadership of Dr. George Henry Dal, organist and choirmaster of St. John's P. E. Church, Wilmington, the Dover Choral Society sang De Koven's light opera, "Robin Hood," in the new Dover Opera House on March 4. The audience filled the auditorium. Among the soloists were Mrs. Frank Hall Davis, soprano; Mrs. Russell E. Wilson, mezzo-soprano; Mrs. W. D. Burton, contralto; Dr. C. R. Cummins, tenor; Walter F. Warrington, baritone, and Thomas A. Johnson, bass.

T. H.

Theo Karle, tenor, has been engaged to give a recital under the auspices of the Business and Professional Woman's Club in Worcester, Mass., on May 13. Mr. Karle has also been engaged for the third time to sing at the festival in Worcester next October.

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## FRANCES NEWSOM

Soprano

Scores Emphatic Success  
in her Recital for  
Children and "Grown Ups"

AT THE

Lenox Hill Theatre, March 4th, 1924

AN EXACT REPRINT

The New York Herald

March 5, 1924

Miss Frances Newsom, soprano, gave her first costume recital here of songs for children yesterday at the Lenox Hill Theatre. Her varied list of character lyrics, mostly American, included for little folks Bartlett's "Mother," Zucca's "Big Brown Bear," Christ's "Baby Is Sleeping" and De Koven's "Feddle Dee Dee." At the end she sang "for the grown-ups" a group with the "O Mio Bambino Caro" air from Gianni Schicci and Dvorak's "Songs My Mother Taught Me."

The charming stage setting showed a background of blossoming orchard trees with overhead sky effects. Miss Newsom's recital was a success. A beauty of the Farrar type, she displayed lovely costumes, tasteful facial play and gestures, clear diction and a pleasing voice well used. James Caskey was at the piano. The audience filled the cozy little theatre.

MANAGEMENT OF FRANCES NEWSOM

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# Tudor Treasures Among New Publications

By SYDNEY DALTON



ENGLAND has been fortunate in having a remarkable number of scholars among her musicians; men with a bent for history and research, combined with a thorough musicianship that has resulted in a valuable and interesting literature. A recent evidence of this scholarship is the first volume of a series devoted to "Tudor Church Music" (Oxford University Press, American Branch) a series that, in ten large volumes, will cover a century of the musical history of England, from John Taverner to Orlando Gibbons. The thoroughness with which this ambitious undertaking is being executed may be judged from the fact that the ten volumes will include the music of only eight composers: the two above mentioned, William Byrd, Robert White, Thomas Tallis, Thomas Tomkins, John Merbecke and Hugh Aston.

This first volume contains 225 pages of music by Taverner (c. 1495-1545), besides a Historical Survey of Tudor Church Music, an explanation of "Editorial Method in Relation to Sixteenth-Century Notation," a biography of John Taverner, with an appendix dealing with documents relating to him and his work; a "Description of MSS. and Printed Books Consulted for This Volume" and "Details of MSS. Consulted," taking up, apart from the music scores, some sixty pages.

The work has already involved about seven years of research, undertaken by an editorial committee including P. C. Buck, M. A., D. Mus.; E. H. Fellowes, M. A., Mus. D.; A. Ramsbotham, M. A.; Sir R. R. Terry, Mus. D., organist of Westminster Cathedral, and S. Townsend Warner. The undertaking was financed by the Carnegie United Kingdom Trust, and the Trustees' Preface opens with the statement that "the Founder" of this Trust, "having suggested in his Trust Deed that the encouragement of musical development amongst the masses should form part of their activities, the Trustees have initiated several schemes with that end in view. This work is published as an important contribution to their general scheme."

That a work of this nature tends toward "the encouragement of musical development among the masses" may be doubted. It is essentially for the historian, musicologist and musician who is interested in the development of his art. In its publication, however, the profession owes the Carnegie Trust a real debt of gratitude, even if it is at the expense of "the masses."

Such productions as this fill one with astonishment at the richness of England's musical heritage. From the days of John Dunstable (c. 1390-1453), the first of the great composers of polyphonic music, and for some 300 years the succession was unbroken. Thereafter we must look to Continental Europe for the great names in the art, and, with a few not very notable exceptions, the pages of England's musical history are filled with the names of men of little moment for 200 years. Will the twentieth century find the fickle Muse again at home with the English-speaking peoples—this time, perhaps, divided in her allegiance between Britain and America? However that may be, the serious musician may, just now, revel in these ancient scores, among them the ten Masses by John Taverner and the fascinating his-

tory of Tudor music and Tudor days as recounted in this *magnum opus*.

**Cradle-Songs**  
by Sidney  
Bracy and  
Uda Waldrop

Sidney Bracy's Two Cradle-Songs, entitled "My Little Bundle of Love" and "Mammy's Here" (G. Schirmer), are ingenuous little melodies, not without charm. The verses, by "Zalt," are simple as the music, and both words and music possess the croon of the cradle-song and the naïveté of the form. Uda Waldrop's "Cradle-Song," another Schirmer publication, is particularly good. Rhythmically, melodically and harmonically it is interesting, and singers will find it agreeably placed for the voice. This and Mr. Bracy's "My Little Bundle of Love" are for high voice. "Mammy's Here" lies in the medium tessitura.

**A Miscellaneous Group of New Songs**

T. Frederick H. Candler's "Little Telltale," a setting of verses by Caroline L. Sumner (Theodore Presser Co.), is a vivacious and fascinating number for medium voice that should attract many a singer. It is very well written and has a light and graceful touch. Oscar J. Fox's arrangement of "The Cowboy's Lament" (G. Schirmer), from the collection made by John A. Lomax of the University of Texas, is a remarkable addition to what may be called American folk-music. The song was popular in cow-camp and on the trail, and Mr. Lomax tells us that he found it "current in practically every State west of the Mississippi River." In this arrangement, at least, it is a fascinating example of syncopation, and both collector and arranger have added a very worth-while song to our literature and one that should be heard frequently. There are two keys.

"The Cage of Song," by Ira Pratt (Harold Flammer) is a little encore number for high or low voice that has an agreeable melodic line and swing. There are only nineteen bars of music on the printed page, but it really is double that length, as the rhythm is properly three-four time, not six-four as the composer writes it. "La Clavel," by Katherine Allan Lively, with words by Sigmund Spaeth, issued from the Flammer press, is a Spanish song that is full of Latin dash and color. A fine show piece for sopranos whose scale and B Flat are in good working order. It is dedicated to Dorothy Gish, as she appears in the screen play, "The Bright Shawl."

**River Scenes for Piano by Charles Huerter**

There are six numbers for piano in a Suite by Charles Huerter, entitled "River Scenes" (Arthur P. Schmidt Co.). It is drawing-room music, of the tuneful, conventional type that has a place in the repertoire of the amateur and the pupil. All the pieces are well written for the instrument and afford considerable variety in touch and tone. The individual titles of the numbers are "Down Stream," "River Sprites," "Under Drooping Willows," "By a Mossy Bank," "Mirrored Pines" and "Through Reeds and Grasses."

**Piano Pieces for Two and Three Performers**

Charles Fonteyn Manney has transcribed Rimsky-Korsakoff's popular "Song of India" and the equally well-known "Russian Barge-hauler's Song," for four hands (Oliver Ditson Co.). He has done his work well, and there should be a wide demand for these pieces. They are not difficult to play and the interest is divided equally between the two performers. Two first grade duets, from the same press, are G. H.

Bordman's "The Blacksmith's Song" and P. Hancox's "Sweet Dream Waltz," tuneful little numbers in which beginners may play both parts.

In the "Clover Leaves" series (Arthur P. Schmidt Co.), a collection of original pieces and arrangements for six hands, the latest additions are "The Sentinel," a march by A. Sartorio, that is bright; a smooth-flowing, vigorous piece, entitled "Playtime," by Paul Zilcher, and a transcription, made by A. Sartorio, of Chopin's "Military Polonaise." All three are classified as "easy" and are valuable teaching material.

**A New Song by A. Walter Kramer**

The first of A. Walter Kramer's "Two Lieder" (J. Fischer & Bro.), entitled "Pleading," was reviewed and commended in these columns some time ago. The second number has lately been received and the complimentary words called forth by its forerunner may be repeated. It is entitled "Unto All Things Voice Is Given," and the German words, by Cäsar Fleischlen, have been done into English by Frederick H. Martens, as was the case with "Pleading." Mr. Kramer is undoubtedly a composer of marked talent, and these songs are worthy of him. They possess the sonority, richness and vitality of German songs of the best type, and, despite what post-war propagandists are still telling us, the best German songs have never been surpassed and seldom equalled. Mr. Kramer has a propensity for counter-melodies in the accompaniment, and they are usually obligatos of rare charm. To a limited extent he indulges the habit in this latest song. It is for high voice.

**Two Settings by Charles Gilbert Spross**

Of two new songs by Charles Gilbert Spross, one of them, "Madcap October" (John Church Co.), is in the most expansive style of that optimistic composer. Mr. Spross writes songs that are full of vitality, and with it he combines an extensive knowledge of vocal effect. This song, while it is not as distinctive melodically as some that have come from Mr. Spross' pen, is an invigorating number, well constructed and eminently singable. "The Winding Road," from the same pen and same press, is in a more restrained mood, but it has a very good melodic line and much variety. Both songs, which are published in two keys, should make a large number of friends.

**A Piano Suite Inspired by "Pippa Passes"**

The stage setting for Carlyle Davis' "Pippa Passes," if we may use that term in connection with a suite of piano pieces, has been skillfully devised. The stiff paper cover, with its tasteful decoration and the general neatness of the edition (John Church Co.) is in itself attractive. But, primarily, there is irresistible temptation to examine the musical contents because of the rich source of its inspiration: Browning's beautiful poem of the same name. The composer has not attempted to reproduce the poem in tone;

rather he has been affected by its changing moods and has tried to catch some of them in "Morning at Asolo," "Crima Regret," "The King's Dancer" and "Heart's-Ease." Mr. Davis' music is melodious and it has a pleasant easy flow. There is no great amount of imagination in his harmonies; they are broad, conventional colors, rather than haded material—as about fifth grade "Pippa Passes" will have a place.

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## DETROIT SYMPHONY IN FINE CONCERTS

Fannie Bloomfield Zeisler as  
Soloist—Recitalists  
Heard

By Mabel McDonough Furney

DETROIT, March 15.—Fannie Bloomfield Zeisler made her first appearance here in many years on March 6, when she played as soloist with the Detroit Symphony in the Moszkowski Concerto in E. She gave an admirable performance, playing with immense spirit and with a mellow, sonorous tone. The audience was so demonstrative that she was forced to play three encore-pieces, one of which was with orchestral accompaniment. Ossip Gabrilowitsch led his forces also in a group of Intermezzi by Bossi, of which the conductor gave a superb reading; the Goldmark Overture, "Sakuntala," and two Delius sketches, "On Hearing the First Cuckoo in Spring" and "Summer Night on the River," played in fine style.

Victor Kolar, conducting the Sunday afternoon concert of the Symphony on March 9, introduced to Detroiters a Ravel poem, "La Valse," and Liadoff's Eight Russian Folk Melodies were also given for the first time at these concerts. Mr. Kolar conducted with so much spirit and buoyancy, and his men responded with so much alacrity, that both works aroused enthusiasm. Saint-

Saëns' "Henry VIII" Ballet and Massenet's "Scènes Napolitaines" were also in the orchestral program. Gustav Kleiner of the first violin section of the orchestra was soloist in the first movement of Tchaikovsky's Concerto in D, and compassed its difficulties with admirable technique.

Bronislaw Huberman, violinist, appeared in recital at Arena Gardens on March 10, under the auspices of the Civic Music League. The Bach Chaconne and the E Minor Concerto of Mendelssohn were important works in his program, which also included Beethoven's Romance in G, Elgar's "Capricieuse," the Preislied from "Meistersinger" and

other numbers. Siegfried Schultze assisted Mr. Huberman as accompanist.

Bendetsen Netzorg, pianist, gave a program of substantial merit in Orchestra Hall on March 12. Mr. Netzorg's interpretations were of sound caliber, his technique was always adequate and his style was conservative, yet spirited. He played a Beethoven Sonata, a Gigue by Haessler, a Rameau Gavotte, Liszt's "Sonetto del Petrarca" and numbers by Grieg and Chopin. "A Marche Grotesque," composed by Mr. Netzorg, proved to be a colorful, well-written fantasy depicting a masque passing through Eisenach. Several encores were played.

### CHAMBER MUSIC IN BANGOR

Trio Gives Recital and Quartet Plays  
Before Norumbega Club

BANGOR, ME., March 15.—The Bangor Trio, composed of A. Stanley Cayting, violin; James D. Maxwell, cello, and Mary Hayes Hayford, piano, appeared at Andrews' Music Hall on March 9, playing brilliantly Beethoven's Trio in B Flat, Op. 11; Wolf-Ferrari's Trio in F Sharp, Op. 7, and Brahms' Trio in C Minor, Op. 101.

The first Lenten recital of the season was given by the Norumbega Club on the afternoon of March 4 at its annual musicale at the home of Margaret Ayer Butterfield before a large gathering of club members and invited guests, when a string quartet, played under the direction of Gwendoline Barnes Robinson, violinist of the Bangor Symphony and chairman of the music committee of the

club, and Mrs. Butterfield appeared as soprano soloist, with Mrs. Frank R. Atwood as accompanist. Mrs. Robinson prefaced the recital with explanatory remarks on the instruments and their uses in a string quartet. The quartet was composed of Mrs. Robinson, first violin; Clara Talbot, second violin; Bernice Mayberry Sawyer, viola, and Anna Torrens, cello. JUNE L. BRIGHT.

### Emily Stokes Hagar Has Active Month

Emily Stokes Hagar, soprano, has been active in concert and recital this month. She sang in Allentown, Pa., on March 2; appeared in Philadelphia on March 9 and 11, and was scheduled to sing twice in Camden, N. J., this week. On March 27, she will appear with the Stetson Choral Society, Philadelphia.

Sascha Culbertson, violinist; Hilda Grace Gelling and Norman Curtis, were the artists in a recent musicale given on board the Voltaire, New York, under the auspices of the Seamen's Y. M. C. A.

### HEAR WHEELING ORCHESTRA

Scottish Rite Players in Second Concert  
—Richardson Sings with Club

WHEELING, W. VA., March 15.—The Scottish Rite Orchestra gave its second concert of the present season on the afternoon of March 9 to an audience of more than 1000 Masons and their families. The orchestra has been enlarged and there are now more than forty players in the ranks, with every instrument of the symphony represented. Under the baton of George Meister, one movement of Schubert's "Unfinished" Symphony, the Suite from "Sigurd Jorsalfar" by Grieg and numbers by Flotow, Verdi and Wagner were played. The soloist for the concert was Martin Richardson, tenor, who was warmly applauded in "Celeste Aida" and numbers by Martin, Grosvenor, Mrs. Beach, Logan, Lehmann and De Koven. Edwin M. Steckel accompanied the soloist.

Mr. Richardson was the guest soloist at the Friday afternoon musicale of the Woman's Club in the auditorium of the Elks' building and sang solos by Handel, Pergolesi, Purcell, Dvorak, Haile, Nitke, Spross, Del Riego and others. Many encores were added. The chorus of the club, under the leadership of Paul Allen Beymer, sang "The Linden Tree," by Schubert; "Love's Sorrow," by Hugo Jungot, and a number by Gounod. Three Russian church numbers by Katalsky were sung a cappella by an octet. Mrs. George Ernce accompanied both the soloist and the chorus. The program was arranged by Mrs. W. C. Etzler, chairman of the music department.

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## VICTOR WITTGENSTEIN PIANIST

### A Few Press Criticisms of Recent Concerts

Thoroughly enjoyable was the program of music for the piano offered by Victor Wittgenstein at his recital in Aeolian Hall yesterday afternoon. To begin with Debussy and then skip back almost four centuries of musical history to Bach's Chromatic Fantasy and Fugue is not the usual practice of pianists, but then Mr. Wittgenstein is not a usual pianist. His playing of Debussy's and Ravel's music (a Prelude and the Sonatine) was admirable for its coolness and delicacy, and his Bach no less praiseworthy in its dramatic vigor.—Edward Cushing, *Brooklyn Daily Eagle*, Jan. 18, 1924.

He expressed each episode in the "Carnival" with romantic feeling and glittering color, masking technique with fluency and maintaining a quality of accentuation that did not tax the artistic limitations of the instrument.—*New York American*, Jan. 19, 1924.

The Fantasie, inescapably varied, was the most successful of Mr. Wittgenstein's interpretations and won him warm applause.—*New York Morning Telegraph*, Jan. 18, 1924.

Mr. Wittgenstein played with feeling and good tone.—*New York Times*, Jan. 18, 1924.

His tone had sonority. His readings were clearly defined and his technical powers good.—*New York Herald*, Jan. 18, 1924.

There was plenty of spirit, and the March against the Philistines was vigorously, effectively played. He played Chopin group ending with the F Minor Fantasy skillfully and energetically.—*New York Tribune*, Jan. 18, 1924.

His playing was sure technically and had the merit of a firm rhythm. His interpretations of G Minor and E Flat Rhapsodies of Brahms were bold and vigorous. A group of old world pieces really showed his abilities best.—*London Times*, July 2, 1923.

Wittgenstein won through the largo of Chopin's B Minor Sonata without hardness on the one hand or exaggeration on the other, and set it in proper relation to the other movements. This and the versatility he showed throughout the recital gave him a strong claim to consideration.—*London Morning Post*, July 3, 1923.

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# From Ocean to Ocean

KANSAS CITY, KAN.—In recent recitals organized by the Wilkinson-Cooke Studios pupils of F. A. Cooke, Irma Wilkinson-Cooke, Theresa Brenner and Homer Timmins played.

CINCINNATI, OHIO.—William Meldrum, a former pupil of F. S. Evans, and Edwin Idels, who was a pupil of P. A. Tirindelli, have been giving concerts very successfully in the South.

CLARION, IOWA, March 15.—Rozella Ziegler, cellist, who has been studying music in Chicago, has organized a concert company under the auspices of the Redpath Lyceum Bureau for a tour of Florida.

PORTLAND, ORE.—Stephen Whitford, piano pupil of Eda Trotter, gave a benefit recital recently under the auspices of the Lions' Club. A program was lately given by piano pupils of Mr. and Mrs. Lucien Becker.

ALBANY, N. Y.—Harry Alan Russell, who recently resigned as organist of All Saints' Cathedral, has accepted the position of organist and choirmaster of St. Augustine's Chapel, New York, and will assume his duties on May 1.

JACKSONVILLE, FLA.—Appearing in a program given for local charity, Elizabeth Clark, eight years of age, pupil of Mrs. John Calvin Wells, played a piano concerto by Lazare with orchestra at the Duval Theater and showed remarkable talent.

SIoux CITY, IOWA.—Norman Granville, baritone, appeared at the Grace Methodist Church in an interesting program which included "Hear Me, Ye Winds and Waves," from Handel's "Julius Caesar";

Brahms' "May Night" and other numbers. W. Curtis Snow was accompanist.

SPRINGFIELD, MASS.—Norman Arnold of Boston, tenor, was the soloist at a recent Y. M. C. A. meeting in the Auditorium. He sang "Una furtiva lagrima," from "L'Elisir d'Amore"; a group by Schubert, Dvorak and Grieg and an American group by Foster, Dunn and Cadman.

PONTIAC, MICH.—The Congregational Choristers in their monthly concert at the Congregational Church were assisted by W. Francis Firth of Windsor, Ont., bass.—The Tuesday Musicales recently entertained the Sixth District of the Federation of Music Clubs with an interesting Haydn and Gluck program.

PALO ALTO, CAL.—Recent Fortnightly Club concerts were given by Amy Holman Seward, soprano; Mrs. Robert Dur-yea, contralto, and Marjorie McDonald and Mrs. John Mitchell, pianists and accompanists. Guest artists were Mrs. Ludwig Rosenstein, pianist; Dr. Latham True, organist and pianist, and Ann Mattice, accompanist.

SEATTLE, WASH.—Vaughan Arthur introduced a violin pupil, Byrd Elliot, in recital lately before an audience which filled the Y. W. C. A. Hall. Miss Elliot showed a fine technic in a Paganini Concerto, Bazzini's "Ronde des Lutins," a Slavonic Dance by Dvorak-Kreisler and Prelude in E Minor by Bach-Kreisler. Irene Hampton Thrane was accompanist.

HOMESTEAD, FLA.—The Woman's Club of the Redlands sponsored a recital in which Beethoven's Sonata in F for cello and piano was played by A. H. Marge-son of Hamilton, Can., and Mrs. R. H. Fitzpatrick, and numbers were also given

by Mrs. Carr of Burlington, Vt., soprano; Chester Hawley, xylophonist; Helen Hawley, violinist, and Mrs. E. C. Hawley, reader.

TULSA, OKLA.—The Department of Fine Arts of Tulsa University presented Corinne Baker, soprano, in a song recital at the University chapel. She was assisted by Ethel Lehr, violinist, and Mrs. Albert Lukken and Doris Kintner were the accompanists.—Josephine Storey White brought forward a group of her pupils in a song recital at the Public Library Auditorium lately.

WHEELING, W. VA.—Pupils of the voice department of St. Joseph's Academy gave a recital recently in the hall at the institution. Joseph M. Follen was accompanist. Among those who appeared were Madeline and Hazel Hawkins, Hilda Hohman, Sarah Trainor, Hazel Sonderman, Eileen Callaghan, Ruth Ruble, Leola Foster, Margaret Winterholler, Jerry Clarke, Ruth Moore, Virginia Weichsel, Cecilia O'Connell, Ella M. Trautwein, Hazel Hawkins, Mabel Smith, Margaret Gallagher, Helen Curtis, Lillian Humphrey, Patricia Cogley, Verda Brailley, Clara Carlisle and Helen M. Connor.

SAN DIEGO, CAL.—The Morning Choral Club, under the leadership of Louis Bangert, gave a recital at the Wednesday Clubhouse assisted by Marion Bouteille, soprano; Elizabeth Swan, mezzo-soprano; Leila Hume, reader, and Mrs. L. J. Bangert, accompanist.—In its annual concert at the First Unitarian Church the Cadman Club, Wallace Moody, conductor, was assisted by Caroline Arnold, reader, and Mrs. W. Moody, accompanist.—Royal A. Brown, organist, with Alma Marks, violinist, as assisting artist, gave a recital at the First Baptist Church.

LOS ANGELES, CAL.—Frances Marion Ralston, pianist and composer, who opened a studio in Pasadena four years ago, proposes to visit Seattle in the summer to play before clubs and summer schools. Miss Ralston has devoted a considerable part of her time to composing while in Pasadena, her works including a Piano Sonata in C Sharp Minor, a Cantata for women's voices, set to Browning's "Rabbi Ben Ezra"; two Trios for piano, violin and cello, "By the Pool" and "Sunset"; a String Quartet and numerous piano pieces and songs. She is head of the harmony, counterpoint and composition classes of the Zoelner Conservatory.

WICHITA, KAN.—The following pupils of Mary Enoch and Lillian Bourman appeared in a recent recital: Lucille Weaver, Louise Weaver, Eleanor Gordon, Charles Flint, Eileen Rose Wier, Marguerite Mullins, Beulah Malone, Helen Seward, Wilbur Hunt, Erma Teachworth, Belle Smed, Marcell Drake, Naomi Hooser, Russell Mayer and Marguerite Williams, pianists, pupils of T. L. Krebs, furnished the music during a social hour and banquet of the Eighth District meeting of the Kansas Authors' Club at the Hotel Broadview.—The Fischer School of Piano Playing gave its third historical recital on Saturday evening, devoting the program of compositions by American women.

WINTER PARK, FLA.—Two attractive organ recitals were recently given in Winter Park by Herman F. Siewert, instructor in organ and theory at the Conservatory of Rollins College. In the first he played Boellmann's "Suite Gothique" and numbers by Grieg, César Cui, Wagner and other composers at the First M. E. Church. Martha Palmer, soprano, was assisting artist, with Berta Beacham as accompanist. In the second, at All Saints' Episcopal Church, his program included a movement from a Guilmant Sonata, the Prelied from "Meister-singer" and "The Song of the Volga Boatmen." Mrs. A. P. Musselwhite was organist at the choral evensong service which followed. Mr. Siewert gave another recital at the Beacham Theater, Orlando, when Mary H. Bingman, violinist, assisted in the program, with Roberta Branch Beacham as accompanist. There was a capacity audience.

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# People and Events in New York's Week

## Virginia Colombati, Back from Italian Visit, Sees Opportunity in America



Virginia Colombati, Teacher of Singing

Virginia Colombati, teacher of singing, has returned recently from a brief sojourn in Italy, her native country, and declares that America is now the land of opportunity for the vocal student.

"While the artistic atmosphere in Italy is always an inspiration to those who seek an operatic career," said Mme. Colombati, "it is my opinion that nowhere in the world are there to be found better vocal teachers than in America or greater opportunity to secure a solid foundation."

Mme. Colombati has reopened her studio and numbers several outstanding talents among her new pupils. Among successful artists who have studied with her are Josephine Lucchese, coloratura soprano, who has toured the country in concert and also with the San Carlo Opera Company; Beatrice D'Alessandro, mezzo-soprano, who has sung in Europe with success and also in the United States as guest artist with the Gallo forces, in recital with Titta Ruffo and in an Aeolian Hall recital last November; Emily Day, coloratura soprano, who has sung in Europe and in this country in opera and concert, including a recital in Aeolian Hall, and Ray Porter Miller, coloratura soprano, who has appeared successfully in many concerts.

## Thomson Will Play Own Arrangements in New York Recital

César Thomson, Belgian violinist, who will give his first New York recital in many years in Aeolian Hall on the evening of March 24, will include in the program his arrangements of Corelli's Sonata No. 12, Op. 5; Chopin's Improvisation in A Flat and Etude in Octaves in G; Rubinstein's Danse Orientale in C Minor and works by Locatelli, Leclair, Tassarini and Paganini's Fantasia La Cenerentola. He will be accompanied at the piano by Richard Hageman.

## Dedicate New Organ at Trinity

Several hundred persons were unable to gain admittance to Trinity Church at the dedicatory services of the new organ on the evening of March 10. Rev. William B. Kinkaid was in charge of the service and the Right Rev. William T. Manning, D. D., Bishop of the Diocese of New York, made the dedication, after which the organ sounded publicly for the first time in the "Hallelujah" Chorus from "The Messiah," sung by the combined choirs of Trinity and St. John the Divine. Other numbers on the program were a Gloria by Palestrina, a chorus from Bach's St. Matthew Passion, Franck's Psalm 150, an anthem by Arkhangelsky, a number from Parker's "Hora Novissima" and Stanford's "Te Deum Laudamus." Channing Lefebvre, who is the sixth organist of the church

since 1839, was assisted by Dr. Miles Farrow, organist and choirmaster of St. John the Divine. Ernest Mitchell, organist of Grace Church, gave the first in the series of noonday musicales at the church on March 11.

## De Feo Engages Witherspoon Singers

Three sopranos from the Herbert Witherspoon studios have been engaged by George De Feo for the Baltimore season of the De Feo Opera Company. They are Mary Craig, who will sing the rôle of Cio-Cio-San in "Butterfly"; Mildred Seeba, Aida, and Esther Stoll, Leonora in "Trovatore." Pupils from the Witherspoon studios have been extremely active in recent weeks. Amy Ellerman, contralto, has been engaged for the performance of Rossini's "Stabat Mater" by the Ithaca Choral Society in Ithaca, N. Y. Miss Craig appeared as soloist at the concert of the Liederkreis Society in Syracuse Feb. 24. Hortense Ragland, soprano, who has been understudying Mary Hay in "Mary Jane McKane," substituted for Miss Hay on short notice at the matinée and evening performances on Feb. 27 with extraordinary success. Anna Graham Harris, who made a successful New York debut at Aeolian Hall Feb. 26, sang with unusual success at the Concourse Club, Palmerton, Pa., March 6, and was reengaged for the Club's concert next season. Walter Leary, baritone, who gave a successful debut recital in Aeolian Hall March 4, will fulfill concert engagements this month in Verona, N. J.; Yonkers, N. Y., and Hackensack, N. J. Emily Woolley, coloratura soprano, sang at the reception given by the Women's Philharmonic Society of New York to Josef Stransky March 6.

## Oratorio Society Will End Jubilee Year with Beethoven Work

The Oratorio Society of New York, Albert Stoessel, conductor, will bring its jubilee season to a close with the performance of Beethoven's "Missa Solemnis" in Carnegie Hall on the evening of April 9. This occasion will also mark the 100th anniversary of the first performance of the celebrated sacred mass, which was first heard in Russia in 1824. The soloists will be William Gustafson, bass of the Metropolitan Opera Company; Olive Marshall, soprano; Helena Marsh, contralto, and Judson House, tenor. The New York Symphony will collaborate with the Oratorio Society in the presentation of the work.

## Police Band Wants to Tour Country

The New York Police Band has made application to Commissioner Enright for a two months' leave of absence to make a concert tour of the country. The application stated that the members of the Band would expect leave without pay and would pay their own expenses on tour. Commissioner Enright has taken the application under advisement, but it is not expected that the Band will be permitted to leave New York until after the Democratic convention in June.

## Miss Wyman Will Assist Barrère Players in First Concert

Lorraine Wyman, soprano, will be the soloist at the first concert given by Georges Barrère and his Little Symphony at the Henry Miller Theater on the evening of March 30. Miss Wyman's program will consist largely of folk-songs. The Little Symphony will be heard in Haydn's "Schoolmaster" Symphony; "East and West" by Skilton; "The White Peacock" by Griffes, and Casella's "Pupazzetti." In the program of April 6, Mr. Barrère will play a group of flute solos and will conduct works by Rameau, Carpenter, Prokofieff, Lalo and Morales. The final program on April 13 will consist of works by Gyrowetz, Laparra, Curtis and Albeniz and others.

## Mme. Tagliapietra Presents Artists

Theodore Hoeck, eleven-year-old pianist; Marion Lovell, coloratura soprano, and Elliot Zerkle, baritone, were the artists in the second of Mme. Tagliapie-

tra's New Talent Musicales at the Waldorf-Astoria on the morning of March 11. Master Hoeck disclosed a real pianistic talent in Schumann's "Papillons," Op. 2, and works by Chopin, Goossens and Schütt. His technical equipment is already far advanced and he plays with assurance and no small degree of imagination. Miss Lovell's numbers included Charpentier's "Depuis le jour," the Mad Scene from "Lucia" and David's "Charmant Oiseau," both with flute obbligato by Raymond Ellery Williams; songs by Decreus, Strickland and Watts and an aria from Verdi's "Ernani." Mr. Zerkle sang songs by Secchi, Huhn and d'Hardelet and "Vision Fugitive" by Massenet. Edna Sheppard was the accompanist.

N. T.

## Marguerite Bailhe Plays at Wurlitzer's

Marguerite Bailhe, an American pianist of French extraction, who has recorded many works for the Welte-Mignon Reproducing Piano, gave an interesting recital at the Wurlitzer Auditorium recently. Her program included the Etude de Concert, Op. 36, MacDowell; Ballade, Op. 24, Grieg; Waltz-Caprice II, Strauss-Tausig, and numbers by Bach, Chopin, Liszt, Friml and Seeböck. Miss Bailhe is a sincere musician possessing a sympathetic touch and ample technic. Her playing was liberally applauded by the large audience.

G. F. B.

## Speke-Seely Pupil Sings Prize Hymn

Lillian Morlang Kochler, a pupil of Henrietta Speke-Seely, was chosen by John N. Burnham, winner of the prize offered by the New York Hymn Society for the best hymn, to broadcast his composition. Mrs. Kochler also sang at the organ recital given by Miss Du Bois at the Central Baptist Church recently and by the end of the month will have fulfilled eight Sunday afternoon engagements at the Y. M. C. A. Mabel Reeve, also a pupil of Mme. Speke-Seely has been heard recently in a series of special services at the Methodist Church of Riverhead, L. I.

## Epstein Gives Lecture-Recitals

Herman Epstein gave a lecture-recital, "What Is a Symphony?" at the home of Dr. and Mrs. George Strodl on the evening of March 9. He was assisted by Helen Wellens in Mozart's Second Symphony and Dvorak's "New World" Symphony, arranged for four hands. Mr. Epstein lectured on Chamber Music at the Collegiate School in Passaic, N. J., on March 10, on which occasion he had the assistance of Vladimir Dubinsky, cellist. On the following day he lectured on "Music During the First Part of the Nineteenth Century" at the Brownsville Labor Lyceum, Brooklyn.

## Piano Conservatory Presents Students

The New York Piano Conservatory and School of Affiliated Arts presented several of its students in a recital at its Carnegie Hall headquarters recently. Works of Beethoven, Schumann, Chopin, MacDowell, Rachmaninoff, Mana Zucca and others were played by Katharine Cornell, Martha McMenemy, Bessie Kelley, Reissie Zucker, Blair Corney, Gertrude Meier, Meredith Manning, Bernice Frost, Frances Rader, Clara Kantner, Wesley Biggs, Robert Morse, Kathleen Snider, Mary Winter and Ethel Mae Knisely.

## Damrosch to Resume Bâton

Walter Damrosch, conductor of the New York Symphony will resume the conductorship of the orchestra after an absence of seven weeks, in Aeolian Hall on the afternoon of March 23. Nadia Reisenberg, pianist, and Marcel Grandjany, harpist, will be the soloists.

## Publish New Violin Work by Levenson

One of Boris Levenson's latest compositions, a work for violin, entitled "Dreams," has just been published by G. Schirmer, Inc. Mr. Levenson is planning to give another New York concert of his compositions in the latter part of April.

## Samuel Gardner Will Play His Own Concerto With N. Y. Philharmonic



Samuel Gardner, Violinist and Composer

For the first time in many years a violinist will play his own concerto with a major New York orchestra. Samuel Gardner, the violinist, received word this week from Willem Mengelberg that the New York Philharmonic will produce his composition on Wednesday evening, April 2, at Carnegie Hall. Mr. Gardner composed his concerto while staying in the Rockies, in Colorado, during the summer of 1920. The first performance was given by the Boston Symphony under Pierre Monteux in Providence, R. I., on Dec. 14, 1920. After a second performance in St. Louis, shortly after the premiere, the composer withdrew the work, as he was not completely satisfied with it. For three years his activities on the concert platform kept him from revising the work, but the summer of 1923 again found him in the Rockies, and he took up the concerto again. The performance in New York will be the first presentation of the revised work.

## Bronxville Hears Ross David Pupil

Mary Browne, a pupil of Ross David, gave a recital in Bronxville, N. Y., recently. Her program included a Handel recitative and aria, a group of French, English, Irish and Czechoslovakian Folk-Songs, an aria from Tchaikovsky's "Jeanne d'Arc," a group of German lieder and four American songs, one of which was "Revelation" by Elizabeth H. David, who acted as accompanist.

Beniamino Gigli, tenor; Helen Hobson, soprano, and John Charles Thomas, baritone, will appear in programs at the Syracuse Music Festival, on May 7 and 8.

Amy Ellerman, contralto, and Calvin Cox, tenor, will give a program of duets in Poughkeepsie, N. Y., on the evening of April 2. On the following evening, Miss Ellerman will be soloist in the concert of the Orpheus Glee Club of Newark.

Lillian Croxton, soprano, was heard in New York, recently as soloist for the Rainy Day Club at the Hotel Astor. Mme. Croxton is spending a short vacation in Atlantic City, prior to beginning her spring tour.

[N. Y. News Continued on page 46]

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## People and Events in New York's Week

[Continued from page 45]

### Siegmund Jaffa Leads Choral Society

The Choral Society of Washington Heights, Siegmund Jaffa, founder and conductor, gave a musicale at Chalif's on the evening of March 15. The program included both mixed and female choruses, in which the solos were sung by Dorothy Alperin, soprano. There were also two double quartets, sung by Bessie Sheer, Anita Zelman, Ida Mills, Lillian Schik, Leon H. De Vèze, Morris Berkowitz, Lorenz G. Schoebel and Edwin Rogers. The soloist was Florence Swain Floyd, who sang songs by Martin and Dvorak and an aria from Meyerbeer's "Robert le Diable." Anita Wolf was the accompanist. A friendly audience applauded the singers and director. G. F. B.

### Max Jacobs Heard in Concert

Max Jacobs, violinist, has been heard recently as soloist in several chamber music programs. He appeared in a program of chamber music with Paul Kefer, cellist; Herman Epstein, pianist, and Theodore Cella, harpist, at the home of Mrs. Oppenheim on Feb. 26, and on March 2 was soloist in a program of French music at the Rand School. He was also heard recently as soloist in a private musicale at the home of Mrs. Williamson Fuller. On March 24 he will play in a concert in Passaic, N. J.

### Grace Kerns Returns from Tour

Grace Kerns, soprano, has returned to New York from an extensive tour, during which she gave twenty-five concerts in New York, Pennsylvania, Massachusetts and New Jersey. Miss Kerns was everywhere received with enthusiasm in a program of songs in French, Italian and English. Particularly effective was a group of folk-songs and Horace Johnson's "Thursday," sung as an encore. Miss Kerns has resumed her place as soloist at St. Bartholomew's Church.

### Massimo Etzi Lectures on Singing

Massimo Etzi, vocal teacher and graduate of the Royal Academy of Rome, gave two interesting lectures for the New York City Board of Education recently on the "Art of Bel-Canto Singing—Its Origin and Development." The first was given at P. S. 45 and the second at the Harlem House. Mr. Etzi used as illustrations examples of early and modern Italian songs. He was assisted by Francesca Pasella and Angeline Sena, two of his pupils.

### Artists Appear in Benefit Program

The Music and Art Lovers' Club gave a concert in Carnegie Hall for the benefit of its theater and clubhouse fund on the evening of March 12. A miscellaneous program was given by Bernice de Pasquali, soprano, formerly of the Metropolitan; Cantor Bernard Woolf and Giovanni Gurrieri, tenors; Mary Wildermann, pianist; Laura Zalman, violinist; Hasoutra and Mishio Itow, dancers. Clemente de Macchi, founder and director of the Club, was at the piano for the vocal and violin solos.

### Mrs. Irma Zacharias Gives Musicales

A musicale and tea was given at the home of Mrs. Irma Zacharias, 417 Riverside Drive, on Sunday afternoon, March 16, for the benefit of the Pleasantville Orphanage. The artists who contributed their services were Helen Adler, who sang a group of French songs; George Gershwin, American pianist, who played one of his recent compositions, and Irma Zacharias, violinist, and Dorothea Zacharias, pianist, who played the César Franck Sonata.

### Grandberry Students Give Program

A recital of unusual quality was given by the pupils of Dr. Nicholas J. Elsenheimer of the Grandberry Piano School in Carnegie Chamber Music Hall on the afternoon of March 15. The pupils showed marked talent, and several of them were advanced to such a stage that they would make good showings in individual recitals. The program included Dohnanyi's Rhapsody in C, Op. 11, and "Fairies at Play" by Heyman, brilliantly and tastefully played by Charlotte Rado; two works of Chopin and Scott's Danse Nègre, interpreted with intelligence, poise and fine technique by Grace Castagnetta; Ravel's "Jeu d'eau" and a MacDowell work, played by Beatrice Anthony with appreciation of dynamic values and evidences of trained musician-

ship, and Moussorgsky's "Pictures at an Exposition," well played by Kenneth MacIntyre. There were also ensemble numbers for four and eight hands. The audience was large and enthusiastic and Dr. Elsenheimer received an ovation when he appeared to direct the final number. G. F. B.

### Many Cities Hear Proschowsky Pupils

Many pupils of Frantz Proschowsky have been heard in professional engagements within the last few weeks. Jane Beats, contralto, was soloist at a recent Sunday evening concert given at the Vanderbilt Hotel; James Haupt was scheduled to sing at the Elks Auditorium, Elizabeth, N. J., March 20. Other engagements to be fulfilled by Mr. Haupt in the near future are in Yonkers, April 6; in "The Crucifixion," to be given at the Holy Trinity Lutheran Church, New York, April 13; Westwood, N. J., April 30, and Paterson, May 8. Mr. Haupt sang from radio station WEAJ on March 11, and was scheduled to broadcast from station WOR on March 19. He will sing from station NJZ on April 1, and from station WEAJ on April 5. Beth Tregaskis is singing at the Ridge-wood Methodist Church, the Plainfield First Baptist Church and B'nai B'rith Temple, Newark. Glenn Drake, who is soloist at the Fifth Church of Christ, Scientist, Chicago, is making a tour which includes La Grange, Kalamazoo, Niles, Flint, Kansas City and Grand Rapids, and will appear as soloist with the Madrigal Club at Kimball Hall, Chicago; at the State Convention of Music Teachers, Madison, Wis., and at the Spring Festival in Battle Creek, Mich.

### Barlow Forces to Play Taylor Work

The last concert but one of the American National Orchestra, Howard Barlow, conductor, will be given in Aeolian Hall on the evening of April 2. Rafael Diaz, tenor of the Metropolitan, will be the soloist, singing Chausson's "Poème de l'amour et de la mer." The program will also include Deems Taylor's "Through the Looking Glass." The last concert will be given in Aeolian Hall on April 23.

### Camilieri to Organize Students' Chorus

L. Camilieri, conductor of the People's Chorus, will organize a new unit of the Chorus, for students and young people, at the Majestic Hotel on the afternoon of March 22. The new chorus will be formed as a result of many requests from music students interested in choral training. Mr. Camilieri led the People's Chorus in a program at the Seaview Tuberculosis Hospital on Staten Island on the afternoon of March 16. The concert was given as an experiment in the musical therapeutics.

### Clifford Worcester Presents Pupils

Clifford Worcester, teacher of piano, presented several of his pupils in recital at Steinway Hall on the afternoon of March 9. The program included numbers by Harvey Worthington Loomis, Mozart's Sonata in A, Coleridge-Taylor's "Scenes from an Imaginary Ballet," Beethoven's "Moonlight" Sonata, and works by Chopin, MacDowell, Debussy, Grainger and others. It was given by Miriam Schild, Bessie Shapiro, Hilda Charlton, Pearl Kessler, Adele Schenker, Mary Goldwater, Alberta Lederer, Sadie Yormark and Christian Schmidt.

### Edward Harris Ends Tour with Enesco

Edward Harris, accompanist, has returned to New York from a tour with Georges Enesco, violinist. He appeared with Mr. Enesco in recitals in Chicago, St. Louis, Indianapolis, Winnipeg and cities in eastern Pennsylvania. Mr. Harris will be heard in the near future in recitals with Ethyl Hayden, soprano; Harold Land, baritone, and other singers.

### Miss Frisbie Conducts Course in Rhythm

Eva E. Frisbie has opened a class in her Carnegie Hall studio in ear training and rhythm as a result of many requests from students. Miss Frisbie is a graduate of the Institute of Musical Art, Yale University and of the American Institute of Applied Music.

### Caroline Beeson Fry Reopens Studios

Caroline Beeson Fry has just returned from Greenville, S. C., where she conducted a series of successful classes for teachers and students. Mrs. Fry termed

her classes "song clinics," devoting two hours daily to explaining her theories before an interested group of singers. Mrs. Fry will resume her teaching both in her New York and White Plains studios on April 1.

### Pollain Again Leads Museum Concert

The continued illness of David Mannes, conductor of the Metropolitan Museum of Art's orchestral concerts, prevented him from leading the second of the March series on March 8. René Pollain of the New York Symphony, took Mr. Mannes' place for the program, which had as its chief number Beethoven's Fifth Symphony. The final program of this season is scheduled to take place on Saturday evening, March 22.

### Marie Mikova Has Active Season

Marie Mikova, pianist, has been heard recently in a number of important engagements. She appeared recently in a concert at Columbia University and on March 9 was one of the soloists at the Smetana Centennial Festival in the Town Hall. Besides various concert appearances, Miss Mikova has had an active season both in her New York and Boston studios. She will sail on June 4 for Europe, where she will remain for four months fulfilling engagements in London, Paris, Prague and Budapest.

### Mrs. J. Harrison-Irvine Entertains

Mrs. J. Harrison-Irvine gave a reception in honor of Mr. and Mrs. Mario Chamlee in her Carnegie Hall studios on the evening of March 7. More than 300 persons, prominent in the musical and social world, were present. A short program was given by May Barron, who sang a group of songs; Hilda Ferguson of the "Follies," who danced, and Jassmine Zucca and Theodore Saidenberg, who were heard in a two-piano number.

### Pupils of Caroline Lowe Meet

Pupils of Caroline Lowe held their second class meeting in her studio on the evening of March 3. The program, which included compositions of Beethoven, Puccini, Spross, Speaks, Ronald, Mana Zucca, Buzzi-Pecchia and others, was given by Doris Makstein, Betty Blanke, Laura Henriques, Margaret Bradley, Myrtle Purdy, Ralph Pemberton, Sam Cibudski, Nicholas Clarkson and Charles Hoerning. The pupils' criticisms of the various numbers proved interesting and helpful to all.

### To Sing for Blind Men's Club

Ellen Buckley, soprano; Jackson Kinsey, baritone; Bruce Simonds, pianist; Anna Pinto, harpist, and Dr. Theodore Strong, organist, will appear in the annual benefit concert of the Blind Men's Improvement Club of New York in Aeolian Hall on the evening of March 22. The proceeds will go to the sick and general funds.

### Louis Dornay Returns to Strand

Louis Dornay, tenor, returned to the Strand Theater this week as one of the principal soloists in a program of compositions by Massenet. He sang the duet from "Hérodiade" with Ruth Arden, soprano. The program also included excerpts from "Le Roi de Lahore," "Thaïs" and "Manon."

### Miss Heyman Plays Scriabin's Works

Katherine Ruth Heyman, pianist, has been heard recently in recitals of Scriabin's works. On March 5 she played at the America Institute of Applied Music and on March 10 at the Knox School in Cooperstown, N. Y. Miss Heyman, who has made an exhaustive study of this composer, has given eighty programs presenting his later works.

### Give Reading of "Parsifal"

A dramatic reading of "Parsifal" was given by Elizabeth Morse, assisted by Alice Pettingill, pianist, at the Studio Club of New York on Tuesday afternoon. Miss Morse and Miss Pettingill have been giving a series of dramatic recitals with music illustrating Wagner's "Ring."

### Mary Bennett Assists Dickinson

Mary Bennett, contralto, was soloist recently in a program given by Clarence Dickinson in the Historical Lecture Course at the Theological Seminary. Miss Bennett was heard as soloist with the Cincinnati Symphony under Fritz Reiner on the afternoon of March 16. She sang Liszt's "Lorelei" and a group of songs by Delibes, Tchaikovsky and Homer.

## HOLST AND PIZZETTI WORKS ON SCHOLA CANTORUM LIST

Novelties Will Be Features of Program Which Schindler Will Present Next Week

Besides the 300-year old score of Carissimi's "Daughter of Jephtha," which will have its first New York performance by the Schola Cantorum, under Kurt Schindler, in Carnegie Hall on the evening of March 26, there will also be first New York hearings of other important works at this concert. These will include the first public performance of Pizzetti's "Messa di Requiem," which the composer wrote in a hotel in Milan in 1922, as a recreation after rehearsals of his opera "Debora," which was produced at the Scala. The Mass had a private performance in Rome before the King of Italy and other high officials and has been pronounced by English critics to be one of the finest unaccompanied works of the day. It is in five movements. The "Dies Irae" is based upon a Gregorian melody and the "Sanctus," which is sung by three choirs, is considered by authorities a work of exalted beauty. The composer had inscribed the work to the memory of his wife, who died about five years ago.

The concluding number will be three choral hymns from the "Rig-Veda" by Gustav Holst, two of which will be heard for the first time. "Hymn to the Waters" was sung in a recent New York concert of the Toronto Choir. Two are for women's chorus and harp and one is for mixed chorus and orchestra.

Two short numbers will be Charpentier's "The Muleteer's Song" (a sketch for "Impressions of Italy") and "An Apulian Carter's Song," arranged by Geni Sadero, noted collector of Italian folk-songs. Debussy's "Danse Sacrée" and "Danse Profane" for Harp and String Orchestra, with which the program will begin, were chosen by Mr. Schindler to take the place of an overture for the Carissimi work.

The assisting artists will be Cobina Wright, American soprano, who has sung in Italy but has not appeared publicly in this country for several years; Helen Nixon, contralto; José Delaquerrière, tenor; Pavel Ludikar, baritone; Carlos Salzedo, harpist, and Louis Robert, organist. The string section of the New York Philharmonic will be used.

### Rosenthal to Give Farewell Program

Moriz Rosenthal, pianist, will make his farewell appearance in New York in a recital in Carnegie Hall on the afternoon of March 29. His program will include Schubert's Fantasia in G Minor, Op. 78, Schumann's Etudes Symphoniques, works of Chopin, and his own "Papillons." Mr. Rosenthal has given more than twenty recitals in this country in the last two months.

### Play Herbert Work at Rialto

Victor Herbert's "Irish Rhapsody" was played as the overture at the Rialto Theater this week in honor of St. Patrick's Day. Other numbers on the program were Riesenfeld's Classical Jazz, played under the alternating direction of Hugo Riesenfeld and Willy Stahl. There was also a jazz number at the Rivoli Theater and a song by Miriam Lax, soprano Paul Osgard and La Torrecilla were seen in a dance.

### Stickles Pupil Sings in Hartford

E. Alberta Brenner, contralto, a pupil of William Stickles, appeared in a concert in the Palace Theater, Hartford, Conn., on the afternoon of March 2. Miss Brenner sang songs by Handel, Giordani, Pergolesi, Ronald, Stickles, Foote, Cadman and others with outstanding success. She has been engaged as special soloist at the Hillside Presbyterian Church in Orange, N. J., for Easter Sunday and will sing in Meriden, Conn., on May 21.

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## Thelma Given on First Tour in West Finds Keen Appreciation of Music



Thelma Given, Violinist

Thelma Given, violinist, who gave a highly successful New York recital in Carnegie Hall, recently, and has also been heard in other cities of the East, returned to New York last week from her first tour of the West. Miss Given played in eight cities in three weeks, going as far as Salt Lake. She was gratified to find such a high standard of musical appreciation in the centers she visited. She varied her program on each occasion, with the exception of the César Franck Sonata, which she played in every city, and which proved to be one of her best-liked numbers. She was heard in Galesburg, Boulder, Denver, Pueblo, Greeley, Salt Lake City, Laramie and Omaha, and was received with such enthusiasm that in every city arrangements are being made for a return engagement next season. In Omaha, she gave a second concert in the auditorium of the Technical High School, free to students who were unable to gain admittance to the first recital. During her three days' stay in Utah, Miss Given and her accompanist, Ralph Angel, visited the mines at Castle Gate, only a short time before the explosion in which nearly 200 lives were lost. With the exception of Galesburg, all the concerts were arranged by A. M. Oberfelder of Denver, in conjunction with Haensel & Jones. Miss Given plans a more extensive tour of the West next season.

### Capitol Artists Appear in Other Cities

S. L. Rothafel and his staff of Capitol Theater artists left New York last week by special train to Providence, where they gave the first in a series of benefit concerts in cities of the East. The company appeared in Pawtucket on Monday of this week, and reached Washington on the following day in time to give two afternoon performances at Poli's Theater. The tour is the outcome of thousands of requests from radio patrons who are familiar with the Capitol radio concerts. The company included thirty artists, David Mendoza and William Axt, conductors, and Mlle. Gambarelli, danseuse.

### Walter Greene to Sing in Ninth Symphony

Walter Greene, baritone, numbers among his forthcoming engagements an appearance in Beethoven's Ninth Symphony with the Detroit Symphony under Gabilowitsch, in Buffalo, on the evening of March 25. This will be Mr. Greene's fourth appearance with this organization in the Beethoven work.

### Organists Plan Festival Service

The American Guild of Organists will hold a festival service in the First Presbyterian Church on the evening of April 1. The program, which will be in charge of Dr. William C. Carl, will be given by David McK. Williams, organist

of St. Bartholomew's; R. Huntington Woodman, organist of the First Presbyterian Church in Brooklyn, and Dr. Carl, who will play the offertory and direct the motet choir of the church. The Rev. Dr. Harry Emerson Fosdick, pastor of the church, will speak.

### Warford Singers Give Operatic Program at Wurlitzer's Auditorium

Claude Warford presented several of his pupils in an operatic "vaudeville" performance in the Wurlitzer Auditorium on the afternoon of March 13. The program was made up of excerpts from various operas and was given in a professional manner. Mildred Letcher and Henry Johnson were heard in a scene from Offenbach's "Tales of Hoffmann"; the Gipsy Scene from "Trovatore" was sung by Mr. Kayser, Mr. Johnson, Mr. Ronan, Mr. Siegfried and Mary Davis as Azucena, and a scene from "The Mikado" was given by Miss Letcher, Miss Haase, Miss Davis and Mr. Siegfried. There were also excerpts from "Hänsel und Gretel," sung by Miss Davis, Miss Haase and Miss Letcher; an aria from David's "The Pearl of Brazil," sung by Marion Callan, and a chorus from Friml's "Katinka," in which all the singers joined. William Sektberg was at the piano. Much applause made manifest the appreciation of the audience.

### Students Celebrate Guilman's Birthday

A program of works by Guilman was arranged by Dr. William C. Carl in honor of that master's birthday, at the Guilman Organ School, on March 12. Several of the advanced students took part in the program, which included the Introduction and Allegro from the First Sonata, played by Raymond G. Rogers; Chant Seraphique, by Carolyn M. Cramp; the Allegro from the Sixth Sonata, by George William Volkel; the Adagio from the Fifth Sonata, by Marta Elizabeth Klein, and the Allegro from the Third Sonata, by Walter Kidd.

### Fay Foster to Present Own Operetta

Fay Foster, composer and coach, who presented her operetta, "The Land of Chance," at the Ogontz School recently, has been requested to present another operetta during commencement week. She has selected "The Castaways," the book and lyrics of which were written by her mother, Alice Monroe Foster. The work will soon be published by Theodore Presser & Co.

### Harold Morris Gives Musicales

Harold Morris, composer and pianist, gave a reception and musicale at his studios on West Ninety-fifth Street, on the evening of March 8. The entire program was given by Mr. Morris, who was heard in Brahms' First Rhapsody, Schumann's "Papillons" No. 2; Beethoven's Sonata, Op. 57, and works by Glinka-Balakireff, Moszkowski, Chopin, Guion and Weber. Many persons prominent in the musical world attended.

### Elizabeth Kunzer and Pupils Appear

Elizabeth Kunzer, pianist and teacher, appeared with several of her advanced pupils in a concert at Morris High School on the evening of March 11. Miss Kunzer played works by Liszt, Mozart, Chopin, Schubert-Tausig; and works of Moszkowski, Massenet, Beethoven, Sinding, Paderewski and others were played by Estelle Silver, Mary Kirshman, Lillian Halpern, Tessie Bloom and Sophie Mandelowitz. David Gluck, violinist, assisted.

### Minnie Carey Stine Gives Musicales

Minnie Carey Stine, mezzo-contralto, gave a musicale at her home on March 12. Her program included a Mozart aria, a group of French songs, three Swedish songs and a group of English songs. About thirty-five guests were present.

BALTIMORE, MD.—The European Conservatory gave its fourth students recital on March 11. Those taking part on the program were pupils of Henri Weinreich, Joseph Imbroglino, Oscar Lehman and William Chenoweth.

Jeannette Vreeland, soprano, has been engaged to appear as soloist with the Orpheus Club of Detroit, on the evening of April 8.

BOSTON, March 15.—The Boston Orchestral Players, Walter Loud, concert master, have been engaged for the Keene, N. H., Festival, to be held on May 22 and 23.

## BALTIMORE HAILS N. Y. PHILHARMONIC

### Schelling Plays Own Work with Mengelberg Men—Heifetz in Recital

By Franz C. Bornschein

BALTIMORE, March 15.—The New York Philharmonic Orchestra, Willem Mengelberg, conductor, with Ernest Schelling, composer-pianist as soloist, gave a concert at the Lyric last night as a test of local interest upon which to base the venture of a series of concerts here next season. The size of the audience and its very noticeable appreciation marked approval of the project. Mr. Mengelberg's conducting won an ovation in numbers by Tchaikovsky and Wagner. Ernest Schelling's "Impressions from an Artist's Life" with the composer at the piano, received much applause. The concert was given under the local management of the William Albaugh Concert Bureau.

Through the instrumentality of the Albaugh Bureau, the local public was given opportunity of hearing Jascha Heifetz in a recital at the Lyric, March 14. The violinist played the Grieg Sonata, No. 1, the Saint-Saëns Rondo Capriccioso, a Bach Air, Wieniawski's Scherzo Tarantelle and a group of smaller works among which the Noc-

turne of Sibelius and "Mood" by Achron seemed to gain especial attention. Isidor Achron was the accompanist.

Charles Cooper, pianist, member of the Peabody faculty, gave the nineteenth recital at the Peabody Conservatory on March 14. The pianist possesses fluent technical equipment and plays with obvious musicianship. The program included compositions by Haydn, Bach and Schumann, the Brahms F Minor Sonata, Chopin's Fantasia in F, and for modern pieces Debussy's "Reflets dans l'eau" and Griffes' "Bacchanal." Moszkowski's "Juggler" was given as an encore.

A talk on modern music was given by Grace Spofford before the members of the Baltimore Music Club at the Southern Hotel, March 15, in explanation of the musical program presented by Mathilde Coffey, guest artists and others who contributed the numbers. Elizabeth Patillo, pianist; Roberta Glanville and Elizabeth Duncan McComas, sopranos, and Eugenia Earp Arnold, contralto, were among those heard. Virginia Castelle was the accompanist. The program was in charge of Mrs. Louis Hutzler and Mrs. Castelle.

The Greek play, "Antigone" with incidental music by Mendelssohn, was presented at Goucher College by the Class of 1924 on the evenings of March 14 and 15.

### George Cameron-Emslie Directs Concert in Upper Montclair, N. J.

UPPER MONTCLAIR, N. J., March 15.—Under the direction of George Cameron-Emslie, a distinctive concert was given at Montclair Heights Church on the evening of March 4. A feature of the program was "The Morning of the Year," a cycle by Charles Wakefield Cadman for four solo voices, sung by the church's well-coordinated quartet, comprising Gladys H. Spear, soprano; Virginia Beattie, contralto; Frank B. Distelhurst, tenor, and Frank H. Vreeland, baritone. Alice Schradieck Aue, violinist, daughter of Henry Schradieck, author of universally known studies for the violin, and Charles F. Aue, cellist, with Mr. Emslie at the piano and organ, respectively contributed trios by Bizet, de Boisseffre, Glinka, Godard and Schubert with delightful finesse. Mr. Aue also scored in contrasting solos by Spohr, Popper and others. A. C.

### Kortschak Scores in New Haven

NEW HAVEN, CONN., March 15.—Hugo Kortschak, violinist, scored an outstanding success as soloist in a recent concert of the New Haven Symphony. He played Mozart's Concerto in D, No. 4, with fine tone, delicate phrasing and splendid style. He had much success with his audience, which also applauded the orchestra in Chausson's Symphony in B Flat, Op. 20, and works by Debussy and Humperdinck.

### Roderick White Soloist with Olivet College Orchestra

OLIVET, MICH., March 15.—Roderick White, violinist, appeared with the Olivet College Orchestra, conducted by Pedro Paz, in the auditorium of the First Congregational Church of Olivet on March 5. Mr. White played Mendelssohn's Concerto in E Minor with the orchestra with admirable effect. Schubert's "Unfinished" Symphony, Gounod's "Mireille" Overture and three "Nell Gwynn" Dances by Edward German were also in the orchestral program.

### Demonstrate Dalcroze Eurythmics

Students of various ages demonstrated the Dalcroze Eurythmics at the New York School of Dalcroze Eurythmics, Marguerite Heaton, director, on the afternoon of March 8. The audience was large and was enthusiastic over the results of the work.

### Earl W. Morse and Lillian Gustafson Give Oil City Recital

OIL CITY, PA., March 15.—Earl William Morse, head of the violin department of the Detroit Conservatory, and Lillian Gustafson, soprano, gave an exceptionally interesting recital at the Junior High School on March 4. A capacity audience warmly greeted both artists. The recital was under the auspices of the Tuesday Musicales, and was the third and last of this year's series. M. W. FOQUET.

## PASSED AWAY

### Sir Frederick Bridge

News of the death of Sir Frederick Bridge, noted organist and composer, was received by cablegram from London just as MUSICAL AMERICA went to press. Sir Frederick, who was seventy-nine, held the post of organist at Westminster Abbey for many years. In 1902 he was appointed King Edward Professor of Music in London University. He was the composer of numerous choral and other works.

### Henry Weldon

Henry Weldon, opera and concert bass, died at his home in New York on March 14, after a short illness. Mr. Weldon, who in private life was Henry Weldon Hughes, was the son of Rear-Admiral Hughes, U. S. N., and was well known in the musical world, having sung leading rôles at the Théâtre de la Monnaie in Brussels and Hammerstein's London Opera Company for a number of years. He was a member of the Century Opera Company during its two seasons, 1913-1915. He recently returned from an extended concert tour with Geraldine Farrar. He had been decorated by the King of Belgium, and had sung before the King and Queen of England at Windsor Castle. Funeral services were held in Grace Church on the morning of March 17.

### Gordon Graham

NORWOOD, OHIO, March 15.—Gordon Graham, organist at the Church of the Advent in Cincinnati for seven years and previously to that, of Grace Church in Avondale for three years, died recently at his former home here. Mr. Graham was a member of the American Guild of Organists and a Fellow of the Guild of Organists of London.

PHILIP WERTHNER.

### Dr. Karl Zeiss

MUNICH, March 8.—Dr. Karl Zeiss, general intendant of the Bavarian State Theaters, died here recently following an apoplectic stroke. Dr. Zeiss was born in Meiningen Sept. 13, 1871, and in his successive posts as general director in Dresden, Frankfurt and Munich was influential in furthering the cause of operatic art.

### Mrs. Willie Hutcheson

HOUSTON, TEX., March 14.—Mrs. Willie Hutcheson, teacher of music, critic and newspaper writer, died here recently after a brief illness. Mrs. Hutcheson was at one time correspondent for MUSICAL AMERICA.

### Eugenie Bonner

Eugenie Bonner, singer, described as a member of Oscar Hammerstein's Manhattan Opera Company, died in New York on March 10. She was the daughter of an eminent Viennese physician.

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## PAGEANT IN MORGANTOWN

America's Relations with Foreign-Born Depicted in Allegory

MORGANTOWN, W. VA., March 15.—An American pageant, written by Mary Pelley Johnston, enlisted the services of representatives of a dozen nationalities when presented recently under Mrs. Johnston's direction by the Woman's Music Club at Commencement Hall.

The pageant shows Columbia holding council with her forty-eight States as to what should be done to reach the 22,000,000 or more foreign-born persons now within our borders. The "Pilgrims of the World," in the costumes of their countries, demand entrance and present their contributions in folk-song, story and dance. Bolshevism, Intolerance and Disease force their way into the circle and seek to attack the throne of Columbia, but they are driven off by Patriotism. The nations present their national flowers, symbolizing the gifts of their native lands, and Columbia then instructs Liberty, Justice, Prosperity, Education and Brotherhood to bestow their benefits upon the pilgrims.

The committee in charge of the program was composed of Mrs. Johnston, Mrs. Erska Duncan and Flora Hayes. The accompanists were Mrs. Duncan and Ralph Federer. The part spoken by the Herald introducing the different nations was in verse, written by Elizabeth Davis-Richards. The pageant emphasized that the people of other lands have brought many benefits to America in music and literature, as well as in industry and thrift.

MARY B. PRICE.

## Fanning to Sing on Pacific Coast

Cecil Fanning, baritone, will make an extensive tour of the Pacific Coast next month. His first recitals will be in the Northwest under the management of Katherine Rice, beginning in Salem, Ore., on April 2. A recital in Seattle on April 7 will follow. He will sing in California under the direction of Behymer, giving recitals in Pomona on April 15, and in Whittier on April 18. On April 20 he will appear with the Los Angeles Choral Society in a performance of "The Beatitudes." Bertrand-Brown, personal representative of the baritone, has already booked forty-six recitals for Mr. Fanning in the Middle West for next season. This number includes a series of concerts under the direction of the Horner-Witte Bureau of Kansas City.

## Chamlee Leaves for Tour of West

Mario Chamlee, tenor of the Metropolitan Opera Company, left New York last week for his first concert tour of the Pacific Coast. Mr. Chamlee, who is a native of Los Angeles, was scheduled to sing there this week and will appear at the San Francisco Music Festival on March 25, 27 and 29. He will also fulfill other engagements in California and on his return trip to New York. Mr. Chamlee has not visited the West since he joined the Metropolitan Opera Company.

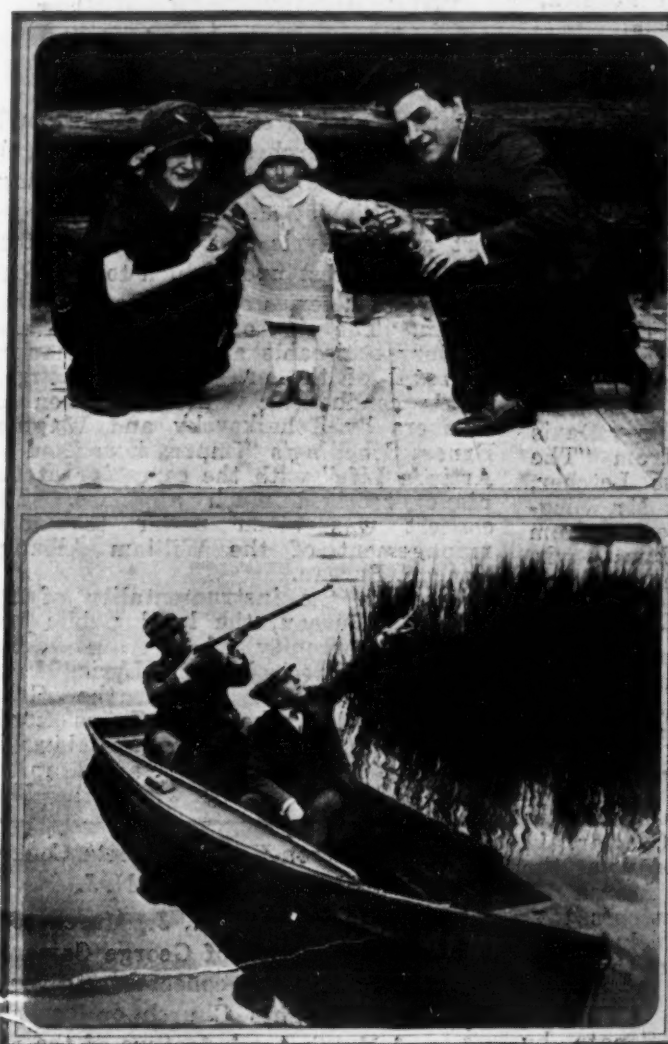
## Rachmaninoff Plays at White House

WASHINGTON, D. C., March 15.—Sergei Rachmaninoff, pianist, was the artist in the first of a series of Lenten musicales given in the East Room of the White House by Mrs. Coolidge on the afternoon of March 10. The guests included members of the Cabinet and their families, other governmental officials and prominent residents of Washington.

## Gitta Gradova Plans First Chicago Recital

Gitta Gradova, pianist, who has made a distinct impression in her two New York recitals this season, will give her first recital in Chicago, her home city, in the Studebaker Theater on April 6. The recital will be under the direction of F. Wight Newmann.

## Sun and Play Lure Schipa South



## TITO SCHIPA'S CONCERT TOUR TAKES HIM TO HIS WINTER HOME

The Photograph at the Upper Left Shows the Tenor With His Wife and Daughter Elena, Under the Southern Palms at Daytona Beach, Fla. At the Lower Left Mr. Schipa and His Accompanist, Frederick Longas, Are Pictured Taking Advantage of the Open Season for Duck Shooting in Florida. The Sketch Is the Latest Portrait of Mr. Schipa and Is the Work of Carl Bohner.

TITO SCHIPA, tenor, has developed a great enthusiasm for jazz and American resorts. He writes fox-trots and popular songs with telling rhythms when he is not in the middle of a cross-country tour, and he collects homes in the various resorts. Last February, on his way to Cuba, he stopped off at Daytona Beach, Fla., for a concert. The audience was so enthusiastic that they re-engaged him for this year, and he was so enthusiastic that he immediately rented a house and wired to his wife to start immediately for Florida. Mrs. Schipa took Elena with her.

Elena Antoinetta Schipa, the two-year-old daughter of the tenor, is the small mascot of the Italian singer. Amelita Galli-Curci and Titta Ruffo were her godparents, and she is starting early on the road to fame. She is now at Daytona Beach, where her father has just given a concert.

Only a few months ago, when Mr. Schipa was on a tour of the Pacific Coast, the family home was in Hollywood. Last summer the Schipass had a house near Ravinia during the opera season, and at that time the tenor introduced some of his jazz compositions to the Chicago dance orchestras.

"Princessita," a fox-trot for which Mr. Schipa wrote the music and the Spanish lyric, is his latest popular dance number. He does not, however, limit his composition to popular music. He has written a most effective "Ave Maria," which always calls forth an encore at his concerts, and several other songs of a more serious nature. He intends some day to write an operetta, but he is having some difficulty in deciding what language it will be in.

Tito Schipa is a born linguist. Not only has he mastered the Latin languages, French, Italian and Spanish, but with an accurate ear he has learned to speak and sing English in the short time he has been in America. In contrast to

the majority of Italian opera singers, who, after twenty-five years in America know almost no English, Schipa's diction is clear and pure. There is a slight trace of an accent when he speaks, but practically none when he sings.

He is appearing this year again at both the Ann Arbor and the Evanston festivals, and then, at the end of May, he will go back to Italy for a visit. Al-

though he is enthusiastic about the opera season at Ravinia, he will not sing there this summer, because his concert tour has been so long and strenuous that he would not be able to stand the physical strain of the opera after it. When he comes back in September, however, he will sing with the San Francisco Opera and Elena and Mrs. Schipa will again move to their home on the Coast.

## Choral Music Fourth in List of Utah High School Subjects

SALT LAKE CITY, March 15.—Leroy E. Cowles, Professor in the Science of Education, University of Utah, has just completed a survey of the courses of study offered in the rural High Schools of the State. Of the 102 subjects taught, choral music ranks fourth in popularity; glee club music is the thirty-second in rank; orchestral, thirty-seventh; band, thirty-eighth, and the history of music, ninety-first.

MARK FRESHMAN.

## Alice Nielsen Provides Scholarship for Study with Dr. Sullivan

Through the generosity of Alice Nielsen, prima donna soprano, formerly of the Metropolitan and Boston Opera Companies, one year's tuition under the instruction of Dr. Daniel Sullivan, widely known teacher of singing, will be awarded to the student showing the greatest talent in the summer vocal course to be conducted by Dr. Sullivan and his associate teacher, Mrs. Sullivan, at the College of New Rochelle, New Rochelle, N. Y. This course will take

place between July 5 and Aug. 12 and will be divided into two sections, one for voice production and repertoire for teachers, artists and students, and the other for special vocal training for public speakers. Miss Nielsen worked with Dr. Sullivan for some time recently and she desires to make it possible for some deserving young student to have the advantage of Dr. Sullivan's personal instruction for a year. Believing that the summer course will produce some very well worthwhile talent, she decided to establish the Alice Nielsen Scholarship.

## Holyoke Acclaims Onegin

SPRINGFIELD, MASS., March 15.—Sigmund Onegin, contralto of the Metropolitan Opera, gave a charming program at the City Hall in Holyoke recently and was received with marked favor. Included in her program were "Ah, mon Fils," from "Le Prophète"; the Brindisi from "La crezia Borgia," Mozart's "Hallelujah" numbers by Schumann and Schubert and a group of English and American songs by Fisher, Brewer, Bassett and Clark. Several encores had to be given. Michael Raucheisen was accompanist.

JULIAN SEAMAN.

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